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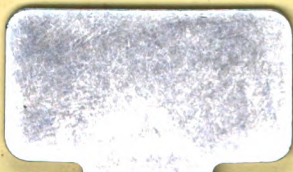


# *Out-of-doors*

Alfred Elliott



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# OUT - OF - DOORS.





# OUT-OF-DOORS

A HAND BOOK OF GAMES FOR  
THE PLAYGROUND.



T. NELSON AND SONS.

*LONDON, EDINBURGH AND NEW YORK.*







# OUT-OF-DOORS:

A HANDBOOK OF GAMES FOR THE  
PLAYGROUND.

BY

*ALFRED ELLIOTT,*

AUTHOR OF "THE FOREST, THE JUNGLE, AND THE PRAIRIE," ETC.



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"It will be pastime passing excellent,  
If it be husbanded with modesty."

SHAKSPEARE.

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LONDON:


T. NELSON AND SONS, PATERNOSTER ROW;  
EDINBURGH; AND NEW YORK.

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## PREFACE



IN the following pages I have endeavoured to present a compendium of the games and sports most popular among boys, and best adapted for their amusement out-of-doors, during their vacations at home, or in the intervals of work at school. If the absence of some pastimes generally included in a volume of this kind should be noticed, I can only say that I have omitted those which I deemed unsuitable for the "rising generation" of to-day. There are many of these still included in boys' books, which I think should be discontinued along with the knee-buckles and powdered wigs of our grandfathers, and the farthingales and ruffs of our grandmothers. And it has been my object to omit every sport or game calculated to excite ill-feeling among the players, or introduce into their amusements the spirit of discord.

To enliven my subject, and to combine, as far as possible, instruction with recreation, I have freely introduced into these pages illustrative quotations from popular authors.

I may add, that the description of each game is original, and not servilely copied from the labours of my predecessors; and that in many subjects I have been favoured with the assistance of experienced "professors," who have zealously devoted themselves to the study of cricket, boating and swimming, tipcat and football, and other *ludi seculares*. Let me hope, therefore, that this little volume, both on the score of comprehensiveness and originality, may be cordially welcomed by the boys of Great Britain and Ireland.





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# OUT-OF-DOORS.

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## CHAPTER I.—IN THE COUNTRY.

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### INTRODUCTION.

 HERE are certain ancient rural pastimes which have been familiar to English youth from time immemorial, and which, we are assured, will never die out, as long as English youth retain their pluck—their hearty relish for deeds of daring, and their keen enjoyment of the sights and sounds of country life. Who does not love blackberrying, with all its concomitant advantages of leaping over water-courses and plunging into thick hedges? And nutting? Oh, the delights of nutting! The rustle of the many-coloured leaves, the spring of the soft elastic sward, the rapid climbing of gnarled oaks, and the free and easy swing upon pendulous boughs, are pleasures not to be lightly appreciated by healthy happy boyhood. Then, what can be more delightful than angling for good fat carp, or lazy pikes, or the quick-darting roach, to say nothing of the minor joy of catching minnows?



On a hot summer day how keen the delight of springing from the sweet grassy bank of the limpid river into its cool waters, or disporting in some bright shallow, or leaf-shaded pool? A country life is full of change and variety, and every season brings its traditional observances as well as its appropriate labours; the "veast," the harvest-home, sheep-shearing, boating, sowing the seed, ploughing, and harrowing, and, above all, haymaking, which we take to be the "summum bonum" of rural enjoyments. It affords, too, a constant supply of mental food; for every leaf has its peculiar interest, every bird its differences of habitat and mode of living, every insect its wonderful adaptation to the place it fills and the part it plays in Animated Nature. Not a meadow, not a stream, but furnishes a constant source of study as well as of recreation. It is something to watch the gyrations of the swallows as they flit in and about the leafy old elms; or to wend in search of whispering reeds and wildling blossoms; of rabbits burrowing in wild sand-hills; or sparrows chirping among the dense ivy of mouldering walls. And then the reeks—the knowing impudent rooks! I sometimes think that they are governed upon military principles, and have their commander-in-chief, and adjutants, and non-commissioned officers like an army of bipeds; for I have seen them move through the air with true soldierly precision,—an advanced guard thrown out to reconnoitre, and a detachment evidently meant to protect their rear. Mr. Waterton, the naturalist, describes with his usual force and accuracy one of their most curious movements:—"Sometimes," he says, "these birds

perform an evolution, which is, in this part of the country, usually called the *shooting of the rooks*. Farmers tell you that this shooting portends a coming wind. He who pays attention to the flight of birds has, no doubt, observed this downward movement. When rooks have risen to an immense height in the air, so that, in appearance, they are scarcely larger than the lark, they suddenly descend to the ground, or to the tops of trees exactly under them. To effect this, they come headlong down, on pinion a little raised, but not expanded, in a zig-zag direction (presenting alternately their back and breast to you), through the resisting air, which causes a noise similar to that of a rushing wind. This is a magnificent and beautiful sight to the eye of an ornithologist. It is idle for a moment to suppose that it portends wind. It is merely the ordinary descent of the birds to an inviting spot beneath them, where, in general, some of their associates are already assembled, or where there is food to be procured."

Yes ; you may have more of Natural History in your month's holiday in the country, than in many months of in-door study. Not that the latter is to be neglected, but that what you acquire from books you should put to the test of actual observation, and increase your store of knowledge by carefully perusing the eloquent pages of the ever open Book of Nature. It is from Nature that the heart learns to look up to Nature's God ; and all its wonders, all its marvellous operations, its bloom, and beauty, and music, if rightly studied, can but increase your reverence for, and your love of, the Almighty Creator. I often think of that

fine passage of Izaak Walton's in which he praises the sweet songs of the birds :—"I will not pass by," he says, "those little nimble musicians of the air that warble forth their curious ditties, with which Nature has furnished them, to the shame of art. As first the lark, when she means to rejoice, to cheer herself and those that hear her, she then quits the earth, and sings as she ascends higher into the air, and having ended her heavenly appointment, grows then mute and sad to think she must descend to the dull earth, which she would not touch but for necessity. How do the blackbird and thrassel, with their melodious voices, bid welcome to the cheerful spring, and in their fixed mouths warble forth such ditties as no art or instrument can reach to? Nay, the smaller birds also do the like in their particular seasons, as, namely, the laverock, the titlark, the little linnet, and the honest robin, that loves mankind both alive and dead. But the nightingale, another of my airy creatures, breathes such sweet, loud music out of her little instrumental throat, that it might make mankind think miracles are not ceased. He that at midnight, when the very labourer sleeps securely, should hear, as I have very often, the clear airs, the sweet descants, the natural rising and falling, the doubling and redoubling of her voice, might well be lifted above earth, and say :—' Lord, what music hast thou provided for the saints in heaven, when thou affordest bad men such music on earth ! ' "

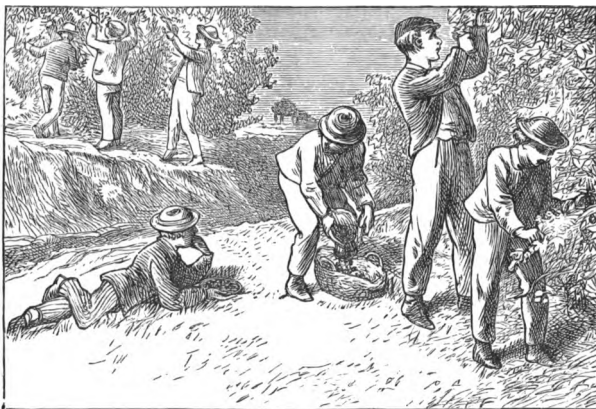
It is in a similar spirit that every honest, truthful English boy should study the phenomena of Nature,—ever grateful for the countless blessings which on every side assail his ear

and eye; and he who is thus mindful of his duty towards his God, will not be less mindful of his duties towards his fellows. These duties are not less urgent or less impressive in his hours of recreation. Play, like work, has its responsibilities; and the English youth who desires hereafter to live like an Englishman, a gentleman, and a Christian, will learn to practise in his boyish games the manly virtues of self-reliance, self-respect, courtesy towards his comrades, truthfulness, and generosity. The boy who is a bully will, as a man, be a coward. The boy who "sneaks," and cringes, and lies, and nourishes the mean vices of envy and false-speaking, will also lie and cringe and slander when a man, until he sinks beneath the scorn and just indignation of every honest heart. Practise in the play-ground the virtues which will stand you in good stead in your after life; and never suffer any outward influence to turn you aside from the path of truth and the road of duty,—

" They are slaves who will not choose  
Hatred, scoffing, and abuse,  
Rather than in silence shrink  
From the truth they needs must think;  
They are slaves who dare not be  
In the right with two or three."

LOWELL





### 1.—BLACKBERRYING, NUTTING, &c.

BLACKBERRYING is an excellent pastime ; it affords at once recreation, exercise, instruction, and profit. A country walk is always most beneficial when it has an *object*. It is not enough to exercise the limbs ; the mind, also, requires refreshment and diversion ; and a mere dull ramble, undertaken simply because there is a supposed necessity for a certain amount of daily exercise, does no good to the mental or physical energies of the rambler. Make up your mind, therefore, my boys, for a blackberrying expedition,—not to satisfy your own appetites only, but to collect a sufficient quantity of the wholesome fruit for home-consumption. Blackberry jam, let me tell you, is succulent and delectable ; and a pudding of blackberries and apples has made many a young mouth “water.” Of course, the best blackberries will be found in quiet green nooks, where they hang upon the hedge-rows like clusters of luscious grapes. There the

sun warms them into ripeness, and the dew drapes them in a fresh and delicate bloom. The best are generally found on the summit of the hedge-rows, or sprinkling a patch of prickly furze with their shining cones—in tranquil green lanes, or the angles of untrodden commons—or in the leafy hollows of a pleasant wood. Thus, blackberry-hunting will bring you acquainted with many delightful localities—with “bits” of the picturesque worthy of a place in your sketch-book—with “sunny spots of greenery” which a poet would love to celebrate:—

“Blest silent groves! O may ye be

For ever mirth’s best nursery!

May pure contents

For ever pitch their tents

Upon these downs, these meads, these rocks, these mountains,

And peace still slumber by these purling fountains.”

SIR WALTER RALEIGH.

For a glorious autumn sport, too, commend us to NUTTING. All the weapons you require in your warfare against the hazel are a couple of long hooked sticks to enable you to reach the topmost boughs; for it is full in the eye of the sun grow the ripest and largest nuts, and what a noble booty you may then secure! The brown shells enclose such deliciously white kernels; you perceive at once that they are fit food for Titania and Oberon, fit decoration for their elfin banquets! ELDERBERRYING is also an admirable pastime; not that you can eat elderberries as you can blackberries, but they make an excellent homely wine, which, delicately flavoured with sugar and spice, and drunk while hot, is a liquor by no means to be despised!

If you live by a suitable spot, you will hardly fail

“ To strip the brook with mantling cresses spread; ”

that is, if the said brook should not be private property ; and CRABBING is an amusement which country boys pursue with much avidity ; though crab-apples do not afford a satisfactory repast ; and the juice is so bitter that hardly any amount of sugar will sweeten it. We favour, however, all these rural pastimes, because they tend to promote the health and manliness both of your body and your mind, and bring you into close association with the wonders and beauties of God's handiwork, which we take to be the best part of an English boy's education. You have, too, in these occupations, to brave danger and conquer difficulties ; to rely upon yourself ; to deal courteously and generously with your fellows ; and to shake off habits of lethargy, indolence, and timidity. In-door work will help to make the scholar, and out-of-door sport will help to make the man.

## 2.—FOOT-BALL.

“ Kicking, with many a flying bound,  
The foot-ball o'er the frozen ground.”

This is a pastime best indulged in during the winter months, and more suitable for the meadow, heath, or common, than the playground. Two sides are chosen, as equal as may be in point of numbers, skill, and strength ; and two *goals*, or boundaries, are marked out, at the distance of a hundred yards. The game commences in the mid space between the two hostile camps, and the object of each party

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is to kick back the ball into the goal of the other party. The side over whose goal the ball is first kicked loses. The ball is usually of the size of a boy's head, and made of vulcanized India-rubber or stout leather.



The game requires to be played with good temper, and without violence. A good player must have a quick eye and a stout heart ; and the leader of the side should always be one who has considerable influence over his companions, or the pastime may be converted into an angry strife.

The "Old Boy" (Mr. T. Hughes), to whom "young boys" are indebted for that admirable book, "Tom Brown's School Days," describes with much vigour a foot-ball game as played at Rugby. We shall have to condense his spirited account :—

"Tom Brown [a new comer at Rugby] followed East across the level ground till they came to a sort of gigantic gallows of two poles eighteen feet high, fixed upright in the

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ground some fourteen feet apart, with a cross bar running from one to the other at the height of ten feet or thereabouts.

“‘This is one of the goals,’ said East, ‘and you see the other, across there, right opposite under the Doctor’s wall. Well, the match is for the best of three goals ; whichever side kicks two goals wins : and it won’t do, you see, just to kick the ball through these posts, it must go over the cross bar ; any height ’ll do, so long as it’s between the posts. You’ll have to stay in goal to touch the ball when it rolls behind the posts, because if the other side touch it they have a try at goal. Then we fellows in quarters, we play just about in front of goal here, and have to turn the ball and kick it back before the big fellows on the other side can follow it up. And in front of us all the big fellows play, and that’s where the scrummages are mostly.’

“Tom’s respect increased as he struggled to make out his friend’s technicalities, and the other set to work to explain the mysteries ‘off your side,’ ‘drop kicks,’ ‘punts,’ ‘places,’ and the other intricacies of the great science of foot-ball.

“‘But how do you keep the ball between the goals?’ said he ; ‘I can’t see why it mightn’t go right down to the chapel.’

“‘Why, that’s out of play,’ answered East. ‘You see this gravel walk running down all along this side of the playing-ground, and the line of elms opposite on the other. Well, they’re the bounds. As soon as the ball gets past them, it’s *in touch*, and out of play. And whoever first touches it, has to knock it straight out amongst the players up, who make two lines with a space between them, every

fellow going on his own side. Ain't there just fine scrummages then !' "

The two parties in the Rugby match are, respectively, the School-house boys and the School boys. "That little band on the left, consisting of from fifteen to twenty boys, Tom amongst them, who are making for the goal under the School-house wall, are the School-house boys who are not to play up, and have to stay in goal. The larger body moving to the island goal, are the School boys in a like predicament. The great mass in the middle are the players up, both sides mingled together ; they are hanging their jackets, and all who mean real work, their hats, waistcoats, neck-handkerchiefs, and braces, on the railings round the small trees ; and there they go by twos and threes up to their respective grounds.

"And now look, there is a slight move forward of the School-house wings ; a shout of 'Are you ready ?' and loud affirmative reply. Old Brooke (the captain of the School-house) takes half a dozen quick steps, and away goes the ball spinning towards the School goal ; seventy yards before it touches ground, and at no point above twelve or fifteen feet high, a model kick-off ; and the School-house cheer and rush on ; the ball is returned, and they meet it and drive it back amongst the masses of the School already in motion. Then the two sides close, and you can see nothing for minutes but a swaying crowd of boys, at one point violently agitated. That is where the ball is, and there are the keen players to be met, and the glory and the hard knocks to be got : you hear the dull thud thud of the ball, and the shouts

of 'Off your side,' 'Down with him,' 'Put him over,' 'Bravo.' This is what we call a scrummage, gentlemen, and the first scrummage in a School-house match was no joke in the consulship of Plancus.

"But see! it has broken; the ball is driven out on the School-house side, and a rush of the School carries it past the School-house players up. 'Look out in quarters,' Brooke's and twenty other voices ring out. No need to call though, the School-house captain of quarters has caught it on the bound, dodges the foremost School boys, who are heading the rush, and sends it back with a good drop-kick well into the enemy's country. And then follows rush upon rush, and scrummage upon scrummage, the ball now driven through into the School-house quarters, and now into the School goal; for the School-house have not lost the advantage which the kick off and a slight wind gave them at the outset, and are slightly 'penning' their adversaries. . . .

"The ball has just fallen again where the two sides are thickest, and they close rapidly around it in a scrummage; it must be driven through now by force or skill, till it flies out on one side or the other. Look how differently the boys face it! Here come two of the bull-dogs, bursting through the outsiders; in they go, straight to the heart of the scrummage, bent on driving that ball out on the opposite side. That is what they mean to do. My sons! my sons! you are too hot; you have gone past the ball, and must struggle now right through the scrummage, and get round and back again to your own side, before you can be of any further use. Here comes young Brooke; he goes in as

straight as you, but keeps his head, and backs and bends, holding himself still behind the ball, and driving it furiously when he gets the chance. Take a leaf out of his book, you young chargers.

“Three-quarters of an hour are gone; first winds are failing, and weight and numbers beginning to tell. Yard by yard the School-house have been driven back, contesting every inch of ground. The bull-dogs are the colour of mother earth from shoulder to ankle, except young Brooke, who has a marvellous knack of keeping his legs. The School-house are being penned in their turn, and now the ball is behind their goal. We get a minute’s time before old Brooke kicks out. Away goes the ball, and the bull-dogs after it, and in another minute there is shout of ‘In touch,’ ‘Our ball.’ Now’s your time, old Brooke, while your men are still fresh. He stands with the ball in his hand, while the two sides form in deep lines opposite one another: he must strike it straight out between them. The lines are thickest close to him, but young Brooke and two or three of his men are shifting up further, where the opposite line is weak. Old Brooke strikes it out straight and strong, and it falls opposite his brother. Hurrah! that rush has taken it right through the School line, far into their quarters, and young Brooke and the bull-dogs are close upon it. The School leaders rush back shouting, ‘Look out in goal,’ and strain every nerve to catch him, but they are after the fleetest foot in Rugby. There they go straight for the School goal-posts, quarters scattering before them. One after another the bull-dogs go down, but young Brooke holds on. ‘He is

down.' No! a long stagger, but the danger is past; that was the shock of Crew, the most dangerous of dodgers. And now he is close to the School goal, the ball not three yards before him. There is a hurried rush of the School fags to the spot, but no one throws himself on the ball, the only chance, and young Brooke has touched it right under the School goal-posts.

"The School leaders come up furious, and administer teco to the wretched fags nearest at hand; they may well be angry, for it is all Lombard Street to a China orange, that the School-house kick a goal with the ball touched in such a good place. Old Brooke of course will kick it out, but who shall catch and place it? Call 'Crab' Jones. Here he comes, sauntering along with a straw in his mouth, the queerest, coolest fish in Rugby: if he were tumbled into the moon this minute, he would just pick himself up without taking his hands out of his pocket, or turning a hair. But it is a moment when the boldest charger's heart beats quick. Old Brooke stands with the ball under his arm, motioning the School back; he will not kick out till they are all in goal, behind the posts; they are all edging forwards, inch by inch, to get nearer for the rush at Crab Jones, who stands there in front of Old Brooke. If they can reach and destroy him before he catches, the danger is over; and with one and the same rush they will carry it right away to the School-house goal. Fond hope! It is kicked out and caught beautifully. Crab strikes his heel into the ground, to mark the spot where the ball was caught, beyond which the School line may not advance; but there they stand, five deep, ready

to rush the moment the ball touches the ground. Take plenty of room! don't give the rush a chance of reaching you! place it true and steady! Trust Crab Jones—he has made a small hole with his heel for the ball to lie on, by which he is resting on one knee, with his eye on old Brooke. 'Now!' Crab places the ball at the word, old Brooke kicks, and it rises slowly and truly as the School rush forward.

"Then a moment's pause, while both sides look up at the spinning ball. There it flies, straight between the two posts, some five feet above the cross-bar, an unquestioned goal; and a shout of real genuine joy rings out from the school-house players up, and a faint echo of it comes over the close from the goal-keepers. A goal in the first hour—such a thing hasn't been done in the school-house match this five years." And this is the way in which foot-ball is played at Rugby.

The laws of the game, as played in the field at Eton College, may be of service to our readers. They run as follows:—

1. The game lasts an hour, and is commenced by a "bully" in the middle of the field.
2. At the expiration of half the time "goals" must be changed, and a "bully" formed in the middle of the field.
3. Two umpires must be chosen, one by each party; their position is to be at the "goals" of their respective parties.
4. The goal-sticks are to be seven feet out of the ground, and the space between them eleven feet; a "goal" is gained when the ball is kicked between them, provided it be not above them.
5. A "rouge" is obtained by the player who first touches the ball after it has been kicked behind, or on the line of the goal-sticks of the opposite side, provided the kicker has been "bullied" by one or more of the opposite party in the act of kicking.

6. As the act of "bullying" cannot be defined by any fixed rule, the umpires must exercise their judgment on this point.

7. If the umpire is unable to give a decision, a "bully" shall be formed one yard in front of the line, in a straight line with the spot where the ball was touched.

8. If a player kicks the ball behind, or on the line of the goal-sticks of the opposite party, without being "bullied," or should the ball be first touched by one of the defending party, no "rouge" is obtained, and the ball must be placed on a line with the goal-sticks, and "kicked off" by one of that party.

9. When a "rouge" has been obtained, the ball must be placed by the umpire one yard from the centre of the goal-sticks at the end at which it was obtained.

10. No player on either side may move the ball until the player who "runs in" has touched the ball.

11. No player who is behind the line of the goal-sticks, before the ball be kicked behind, may touch it in any way, either to prevent or obtain a "rouge."

12. Should the ball have been behind the goal-sticks, and be kicked before them again without being touched, any player may touch it and claim a "rouge."

13. If a "rouge" be already obtained before the time for leaving off expires, and the time expires before the "rouge" is finished, it must be played out, until either a "goal" be obtained or the ball be kicked outside the side-sticks, or behind the line of the goal-sticks.

14. The above rule applies also to all "bullies" which have commenced, or "kicks off" which have taken place before the expiration of the hour.

15. Should a player fall on the ball, or crawl on his hands and knees with the ball between his legs, the umpire must, if possible, force him to rise, or break the "bully" or "rouge."

16. Hands may only be used to stop the ball, or to touch it when behind. The ball may not be caught, carried, thrown, or struck by the hand.

17. No player may hit with the hands or arms, or use them in any way to push or hold one of the opposite party.

18. No player may kick the ball behind the goal-sticks of his own

party. Should this be done, and one of the opposite party touch the ball, a "rouge" is obtained.

19. A player is considered to be "sneaking" when only three, or less than three, of the opposite party are before him, and the ball behind him, and in such case he may not kick the ball.

20. If a player stand apart from the rest of the "bully," even if three or less than three of the opposite side be before him, he is "cornering," and may not kick the ball; if he does, the opposite side may claim a "bully" on the spot whence the ball was unfairly kicked, neither shall any "goal" or "rouge" which is obtained by the player so "cornering" count at the discretion of the umpire.

21. On the violation of Rules 15, 16, 17, or 18, the opposite party may require a "bully" to be formed on the spot whence the ball was unfairly removed, or where a player of their side was unlawfully prevented from stopping or kicking the ball.

22. The ball is considered "dead" when outside, or on a line with the side-sticks, and may not be kicked.

23. When the ball is dead a "bully" must be formed opposite to the spot where it stopped.

24. Should the ball rebound off a bystander, or any other object, outside the line of the side-sticks, it may be kicked immediately on coming in.

25. If a player be not present at the beginning of a match, or be hurt, or otherwise prevented from going on, no substitute may take his place, but the match must proceed without him.

26. A "goal" outweighs any number of "rouges;" should no "goals," or an equal number, be obtained, the match is decided by "rouges."

### 3.—GOLF.

This famous Scotch game (pronounced *goff*) is essentially a rural pastime, and may be played on any piece of open, grassy ground, or on a pool which has frozen sufficiently to bear the players' weight.



The implements of the game are : the ball, which is about an inch and a half in diameter, and made of thick prepared



hide, stuffed, almost as hard as stone, with feathers ; and a set of clubs or golfs. These are formed of wood, with straight handles, generally about four and a half feet long, to which is firmly bound a flattish curved end, faced with horn and loaded with lead, so as to give force to the blow. The upper part of the handle is

bound round with a strip of cloth, that the hand may grip it the more easily. Professed players use three or four golfs, carried by an attendant called a *caddie*, and each of these has a different shaped head.

The game is thus played : There are two or four players matched against one another. At the end of the piece of ground selected for the game are made five holes at irregular distances, and the player who drives the ball into these in the fewest strokes gains the victory. When there are four players they pair and form sides, two players having a ball between them, which they strike alternately. The ball must not be touched with the hand unless it is in a position where it is impossible to aim a blow at it, or when it is taken from one of the holes. When starting it from a hole it may be placed on a little elevation of mud or turf; to allow of a good stroke at it, this is called *teeing*.

## 4.—HURLING

is a popular Irish sport, and the good people of the West pursue it with an astonishing degree of avidity. The *hurley* is a kind of bat, flattened on both sides, and broad and curved at the lower end.

The players choose sides, and then stand facing each other, with their hurleys crossed, to watch for the throwing up of the ball.



Each side has its own goal or boundary, marked out at opposite extremities of the playing-ground, sometimes half a mile apart. At each goal two experienced players are stationed to stop and drive back the ball if it approach too near.

The leaders having taken their places in the centre, a person is chosen to throw up the ball, which is done as straight as possible. As it descends every one stands with hurley aloft to strike at it, and if possible urge it towards the opponent's goal, where the goal-keepers stand to receive it.

"Hurling" in Cornwall is practised somewhat differently. The hurleys or bats are used, and the goals are often placed three or four miles apart, so that the hurlers have ditches to leap, fences to cross, and thickets to break through. The ball is thrown up, and the person who catches it endeavours to carry it through his adversaries' goal, but as his opponent is on the watch to wrest it from him, the task is by no means an easy one. The holder of the ball may strive to keep off his antagonist by "batting,"—that is, by throwing out his clenched

fist against his chest. Only one man may oppose another at once, and the holder of the ball may not throw it to any of his own side who stand nearer to the goal than himself.

This favourite Cornish game has given rise to a curious Cornish tradition. Near St. Cher, in Cornwall, are the remains of three large Druidical circles of stones, which the common people name the *Hurlers*; and declare that they were *once men* who, amusing themselves with "hurling" on the Sabbath, were transformed into granite. Hals, a quaint old Cornish writer, wisely remarks upon this legend, "Did but the ball which these hurlers used when flesh and blood appear directly over them, immovably pendent in the air one might be apt to credit some little of the tale; but as the case is, I can scarcely help thinking but the present stones were always stones, and will to the world's end continue so, unless people will be at the pains to pulverize them.

#### 5.—HOCKEY.

The hockey stick has a straight handle, with a crooked stick at the lower extremity. The ball is of wood or stout hard leather.

Two goals are marked off at about 500 yards apart, and each is shown by a few distinctive flags, or even poles. The two best players now select "sides," and toss for the first strike at the hockey ball. The sides then draw up facing each other, the ball is put down at about 160 yards from the striker's own goal, he cries "Play," and impels it towards his adversaries' boundary, who, in their turn, endeavour to

drive it back, and carry the war into the enemy's camp. The side loses whose goal is first penetrated by the ball.

#### 6.—KING OF THE CASTLE.

A player who has confidence, or presumption enough, climbs to the top of a little hillock, or a mound of stones, or



any other elevated position, and then glorifies himself and insults his comrades by declaring—

"I'm the King of the Castle,  
And you're a dirty rascal."

Such a calumny naturally fires the blood of every true British lad, and an immediate rush up the ascent is made to pull down from his post of honour the insolent pretender. Whoever succeeds takes his place, and his head turning giddy (we presume) with success, commences in like manner to depreciate his fellows.

## 7.—FOLLOW MY LEADER.

This is a glorious rural game if the "leader" be a boy of good wind, fleet foot, and daring soul. All the other players, or would-be players, range themselves in single file behind him, and follow him without pause or hesitation wherever he may lead them—over ditches, and gates, and fences; through prickly hedges, or up the steepest hills. Whoever fails to imitate a single movement of the leader must ignominiously take his place in the rear of the whole file. For it is the principle of the game that he must be obeyed without question, and followed

"Over hill, over dale,  
Through bush, through briar,  
Over park, over pale,  
Through flood, through fire."

## 8.—SINGLING

may be called an "out-of-doors blindman's buff," and was wont to be in great vogue at village feasts and country fairs. The present writer has often seen it played by Devonshire villagers on a summer's eve, as the sun went down behind the purple hills in glory. A space of turf or sward is enclosed within ropes and given up to the players, who are generally ten or twelve in number. One of these is intrusted with a small bell, which it is his business to ring incessantly until the game is played out, and, meanwhile, to elude as best he can the grasp of his nimble but *blindfolded* comrades. As he must not go beyond the rope the task is sometimes a difficult one, and demands the exercise of all his strength and agility.



## CHAPTER II.—IN THE PLAYGROUND.


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“Nor lacked his calmer hours device or toy  
To banish listlessness and irksome care;  
He would have taught you how you might employ  
Yourself; and many did to him repair,—  
And, certes, not in vain; he had inventions rare.”

WORDSWORTH.

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### 1.—TOUCH.



THIS well-known game can be played by any number. A player offers himself as “Touch” or “He,” or else is counted “out,” when it becomes his object to relieve himself of his responsibilities by “touching” one of his comrades as they seek to escape from him. When he has succeeded, he cries, “Feign double touch!” which means that the person he has touched must not touch *him* until he has been in pursuit of some other player.

*Touch Wood*, *Touch Iron*, and *Cross Touch* are all variations of this game. The fugitives pursued by “Touch” are safe if they can touch either *wood* or *iron* (as the case may be) before he touches *them*; it being his endeavour to touch the players as they run from one piece of wood, or iron, to another piece.

In *Cross Touch* the "Touch" runs after one particular person until his path is *crossed* by another player, whom he must then pursue; and if the second player should in like manner be assisted by a comrade, "Touch" must go in quest of *him*, and so continue, until he succeeds in catching some unfortunate wight.

## 2.—"WIDDY, WIDDY, WAY-COCK WARNING!"

The meaning of these mysterious words we confess ourselves unable to decipher, unless the "way-cock warn-



ing" be corrupted from the old saying, "Ware hawk," which was equivalent to "Look out for yourself!" That some such interpretation is probably correct would appear from the nature of the game in which these singular cryptological words are used.

Draw a line parallel to a wall, at half a dozen feet from it; and within this space thus marked off, station the "He," with his hands clasped together. He then cries, "Widdy, widdy, way-cock warning!" leaps over his boundary, and, still with clasped hands, endeavours to overtake and touch one of his fugitive comrades. If he succeeds, both return to the goal as fast as they can run; because any out-player who may catch one of them (if they have let go their hands) can demand to be carried home "pick-a-back," in just and

exultant triumph. The two having reached the goal securely, join hands, awake again the warning cry, and endeavour to touch one or two other players, when all return home, link hands, and once more sally forth,—continuing the game until every out-player is caught. The last person caught becomes the new "Widdy." We may add that the out-players are licensed to get in the rear of the hand-in-hand "Widdies," and break through their line, *if they can*, in which case the "Widdies" must scamper home with all possible speed. The first "Widdy" is usually allowed to join the out-players when four have been caught.

There is another version of this game, in which the "Widdy" gives place to the "Cock," and the out-players are called "Chickens." The cry is,—

"Warning once, warning twice, a bushel of wheat, and a bushel of rye.  
When the Cock crows, out jump I."

### 3.—PRISONER'S BASE, OR PRISON BARS, OR "CHEVY."

Of all school games we remember that this, in our Academy, was the favourite; and an excellent one it is, bringing into play every muscle, and, to a certain extent, calling forth the intelligence and judgment of the players.

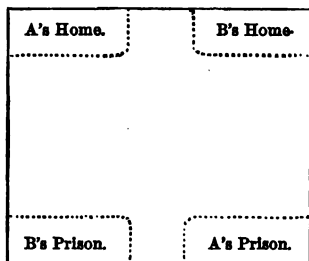
Two "captains" are chosen—either by unanimous consent, or else by lot—and each captain then selects, alternately, a player, until both "sides" are complete. As a rule, no side should number more than seven or eight members.

The next step is to mark out the *homes* and *prisons*. The homes of both sides are parallel, with a space of about



### 36 PRISONER'S BASE, OR PRISON BARS, OR "CHEVY."

twenty feet between them. The prisons are placed opposite, at about fifty feet distant; one party's *prison* being in a line with the other party's *home*. Thus :—



Having completed these arrangements, the Captains draw lots to commence the game. Captain A wins, and thereupon sends out one of his worst players, who has to run as far as the prison, and then return. When half way, he calls out "Chevy," at which signal Captain B sends out one of *his* men to overtake and touch him before he regains his home. If B's man is successful, *he* is allowed to return to his ranks without impediment, while unfortunate A goes to A's prison. There he must abide until released by one of his own party, and, of course, it becomes the object of Captain B and his men to prevent such a release being effected. If the prisoners increase in number, by the way, it is only necessary that *one* of them should remain in "prison." The others may stretch beyond it, holding each other by the hand, to render their rescuer's run as short as possible. Only one prisoner can be released at a time. Meanwhile, the Captains watch every movement closely; and, at an

emergency, make a daring rush to release a member of their own party, or capture one of the enemy's; occupying the attention of their opponents by feints and manœuvres, while some quiet little scout slips away unnoticed, and clears the prison of its occupants. The victory remains with those who make all their opponents prisoners; or it may be won by "crowning the base," that is, by one of A's men occupying B's home during the absence of B and his party. Wherefore, a wise captain will always have one at least of his "rank and file" at home.

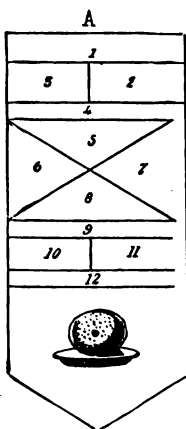
#### 4.—KING CÆSAR, OR "RUSHING BASES."

Two bases having been marked out, one at each end of the playground, they are occupied by all the players, save one, who is either chosen by lot or "counted out." This person, who is styled "the King," stands midway between the bases, and seeks to catch the others as they rush from side to side. If he succeeds in grappling one of them, he pats him on the head, saying, "I crown thee King Cæsar," and the two kings then direct their efforts against the other trespassers. When the King Cæsars are more in number than the players remaining in the bases, they may enter the bases, drag out their occupants, and forcibly crown them. It must be borne in mind that any player who puts his feet outside a base, is compelled to run across to the other.

#### 5.—HOP-SCOTCH.

This popular game is played in the following manner:—  
On a level piece of ground a figure is drawn with chalk,

which consists of twelve compartments, each numbered, and of one compartment at the further end, enlivened by a pictorial representation of a plum-pudding. Now, the player has to hop on one foot, and kick with the other an oyster-shell, or fragment of slate or tile, through the different compartments, without dropping the lifted foot.



In beginning the game, the players take their stand at the point marked A, and "quoit" or "pink" for innings. Whoso pitches his shell nearest to the plum-pudding's centre "goes in first."

The winner then throws his shell into No. 1, hops into that compartment, and kicks it back to A. Next, he casts it into No. 2, hops into that space, and kicks it back into No. 1. Then, from No. 3 to No. 2, from No. 2 to No. 1, and out. Flinging it into No. 4, he now kicks it from thence to 3, from 3 to 2, from 2 to 1, and out; and so proceeds until he comes to No. 7, when he may rest himself, by standing with one foot in 7 and the other in 6, but he must resume hopping before he kicks his shell back to A. Now he goes from 8 to 7, and 9 to 8, and 10 to 9, and 11 to 10, as before, until he reaches "plum-pudding," and again reposes. Then, placing his shell on the plum in the centre, he stands on one foot, and kicks it back (with all his force, you may be sure) to A.

If the player flings his shell into the wrong compartment, or if it rests on one of the chalked lines,—either when he has

striven to cast it into a space, or when kicking it out,—he loses his innings; and he also loses them if he puts his feet in any other compartment than No. 7, if he rests his foot on a line, or kicks his shell over the borders.



6.—FRENCH AND ENGLISH.

“When Greek meets Greek, then comes the tug of war.”—**LEE.**

Our quotation is the more appropriate because a similar pastime existed among the Greeks; but, we doubt not, among many other nations was this game of strength essayed. It is played by two parties, who should be as nearly as possible equal in *numbers* and *weight*. One party then take hold of a long rope, whose “other end” is grappled by the other party; and each then endeavours to drag its opponent across a line, chalked or otherwise marked on the ground. Those pulled over lose the game. Of course, much fun may be derived from this somewhat boisterous sport, if each party has a good leader. For instance, at a given signal, agreed

upon between the leader and his men, the rope may be suddenly slackened, when the opposite party will mostly "come down with a run," and easily be made prisoners. But in all games of this description, boys should remember two chief admonitions: "Keep your temper," and, "Be gentle with the Weak." These cautions are specially needful in the lively sport of—

### 7.—BASTE THE BEAR.



Lots are drawn to determine who shall first be Master Bruin, and Bruin is allowed to choose his own Keeper. He then kneels upon the ground, and suffers himself to be held by his keeper with a rope about four feet long. The other players tie knots in their handkerchiefs, and "baste" or strike the bear—the keeper, without letting go his rope, endeavouring to touch one of them, and the suffering bear



also seeking to catch firm hold of any adventurous leg that comes within his reach. The player touched or caught becomes, in his turn, Master Bruin.

### 8.—FOX.

Those instruments of juvenile torture, knotted handkerchiefs, are also brought into requisition in the game of "Fox." A small base, called "the den," is marked out, and a Fox selected from among the players to occupy it. Fox then calls out, "Twice five are ten;" an arithmetical truism which provokes from the out-players the indignant command, "Fox, come out of your den!" Reynard, being as obliging as he is well informed, *does* come out, hopping, and endeavours to touch one of the players, who, in their turn, manœuvre around him, and seek to make him put both feet to the ground. If *they* succeed, they gain the luxurious privilege of "basting" him back to his den with their knotted handkerchiefs. If *he* succeeds, the player he touches becomes "Fox," and retires to the den.

### 9.—WALK, MOON, WALK!

Another handkerchief-game. Each player ties large knots in one corner of his handkerchief, and then tosses up to see who shall be "Moon." The loser is blindfolded, and stands with his legs stretched apart, while his comrades rank behind him, and throw in succession their handkerchiefs between his legs, as far as they can and in any direction they choose. When all have done this, a cry is raised of "Walk, Moon, walk!" And "Moon" trots forward until

he treads upon one of the knotted missiles. The other players immediately give "tow" to its owner, as he runs to a distant base and back; and afterwards he takes the place of "Moon."

10.—"BUCK, BUCK, HOW MANY HORNS DO I HOLD UP!"

This game resembles the Italian pastime of "Moro," and is played by three boys—the Buck, the Frog, and the Umpire. The Buck stoops down, resting his head against a wall; the Frog leaps on his back, and holding up as many fingers as he pleases, cries out, "Buck, Buck, how many horns do I hold up?" Buck endeavours to guess the correct number; and if he is successful, takes the place of Frog. If unsuccessful, Frog jumps down, leaps up again, and holding up his fingers, repeats the question. The business of the Umpire is to see that no unfair play takes place; but among honourable boys he may, of course, be dispensed with.

11.—JUMP, LITTLE NAG-TAIL!

This amusing pastime may be shared by six or eight players on each side, who choose their respective leaders, and then toss up for innings. One party represents the "Nags," the other the "Riders." The losers take the place of the Nags; and one of them places himself quite upright, with his face to a wall, steadying himself by his hands. The next player stoops, and rests his head against the leader's back; the third takes up a similar position with the comrade immediately before him; and the remainder place themselves one after the other in like manner. Now one of

the "Riders" takes a good run, places his hands on the back of the last "Nag," and endeavours to spring on the back of the first, or, at least, to leap as far forward as possible, so as to allow room for the Riders who succeed him



to mount on the backs of the other Nags. If any hapless "Nag" should sink under his burden, or, in trying to steady himself, touch the ground with his hands or knees, or if the riders can keep their "saddles" while their leader repeats the words, "Jump, Little Nag-tail, one, two, three!" *three times*, concluding with "Off, off, off!" the riders have another innings. But if, on the contrary, there is not sufficient space left for all to mount, or if they are unable to keep their seats (and the Nags are at liberty to try and wriggle them off), they are compelled to take the places of the Nags.

Each Nag must hold by the trousers of the boy before him, or cross his arms on his chest, or rest his hands on his



knees. Each Rider must cry "Warning," before he attempts a leap.

### 12.—"I SPY!"

I do not know but that this game is better adapted for the lanes and meadows of a blooming country side than for the confined limits of a play-ground. It is, however, a popular pastime, even "under difficulties," with all school-boys.



The players range themselves into two parties; one party remaining at a place called "Bounds," and duly concealing their faces, while the other party go off to hide. When the latter have concealed themselves, one of them cries

"whoop," and the finders respond with a shout of "Coming, coming, coming!" The moment that a hidden fugitive is discovered, the finder cries "I spy," and runs back to "Bounds" as fast as he can, pursued by the other, who tries to touch him, in which case he is considered a prisoner. If three or more prisoners are made the hidiers hide again; if not, they take the place of the finders or seekers. A player is always left in "bounds" to warn his comrades, as any hider may spring from his place of concealment, and touch, if he can, one of the finders.

## 13.—“HIGH BARBAREE!”

Two sides are chosen—finders and hiders—as in the preceding game. When all the hiders are concealed, one cries out “High Barbaree;” whereupon the seekers sally forth in quest of them, and if they touch a certain number of the hiders before they can get to their base, or “home,” they take their turn at hiding. The number to be caught is agreed upon beforehand, and is usually mentioned in the cry “High Barbaree! *three* (or *four*) caught he!” It should be in the proportion of four to seven players, five to nine, six to eleven, and so on.

## 14.—“WHOO! WHOO!”

One player stations himself in his base, or home, while the others place themselves in ambush as best they can. When all the latter are ready, one cries “Whoop,” and the solitary player then leaves his home in search of the absentees, endeavouring to touch one of the number as they run back to the “Home.” If he succeeds, the one caught takes his place, and the game is renewed.

## 15.—CAVALIERS, OR KNIGHTS.

A game best played in a meadow, or on a piece of turf. Two players, the Cavaliers, mounted on the backs of two other players, the horses, endeavour to dismount each other, wrestling, and tugging, and hauling, but, of course, *using no blows*. The one dismounted becomes “horse” in his turn.

There is little amusement, and considerable danger, in this boisterous sport.

### 16.—TOM TIDDLER'S GROUND.

This pastime has been rendered famous by the use made of its "idea" in a Christmas Tale in Dickens's "All the Year Round."

A large base, or home, is marked off, and occupied by a player who represents "Tom Tiddler." The others continually intrude upon the ground, crying, "Here I am on Tom Tiddler's ground, picking up gold and silver;" Tom Tiddler endeavours to touch one of them, and if successful, resigns his place to the person touched.



### 17.—DUCK STONE.

This game is best played by a tolerable number of players. A large stone called "the Mammy," with, if possible, a flat top, is selected, and "home" is marked off about twelve feet

from it. The players having provided themselves with stones or "ducks," and agreed in what succession they will play, each pitches his duck at the "Mammy," and the one who makes the worst shot becomes "Duck." Duck then places his stone upon the Mammy, and the other players endeavour to knock it off. Each time it is knocked off Duck must replace it, and the throwers pick up their stones and endeavour to run home while he is so occupied. But if, while they are attempting to escape, Duck touches either, he vacates his post in favour of the person touched; or should a thrower's duck fall short of the Mammy, Duck may mark him if he can.

#### 18.—PITCH STONE.

Each of two players takes a pebble. Player A throws his about twenty feet before him, and B strives to hit it with his own stone, each time he succeeds counting one.

#### 19.—DRAWING THE OVEN.

Several players seat themselves, in a line, upon the ground; each clasping the one before him round the waist. They are then supposed to represent a batch of loaves. Two other players—the "baker's men"—take hold of the foremost "loaf" by the hands, and endeavour to detach him from the batch by a long pull, a strong pull, and a pull altogether. The other loaves are successively drawn in a similar manner, until the whole "oven" is cleared.

**20.—LEAP FROG.**

is a sport so well known that it scarcely requires description. Having determined who shall give the first "back," the player so selected puts himself in a proper position, with his head bent and his hands resting on his knees, at a distance of ten yards from the others, one of whom immediately runs and leaps over him, and in his turn gives a "back" at the same distance of ten yards. The third boy leaps over the first and the second; the fourth, over the first, second, and third, and so on; those boys who fail to clear a back completely having to stand aside until the game is concluded.

**21.—FLY THE GARTER.**

Chalk a line, or as it is usually termed, a "garter," on the ground; there a boy takes up his position, and gives a "back,"—the other players leaping over him in succession, and the last one as he flies across, crying, "Foot it." If he

omits to give this notice, he goes "out," and takes the place of the lad on the "garter;" but if he duly gives it, "garter" rises, and placing his right heel close to the middle of the left foot, he next moves the left forwards, puts the left heel close up to the toes of the right foot, and again offers a "back." This movement is called a "step," and is repeated three times. The other players must fly from the "garter" each time a "step" is made, and the last of them must invariably call out "Foot it" as he takes a back. After the three steps have been made, "garter" takes a short run, and jumps *from* the spot where he made his last step to as far forwards as he possibly can, when he again offers a "back;" the others jump from the garter, and then fly over. Whoever fails to take the leap, or slides down upon "garter," or falls against him, takes garter's place, and the game is recommenced.

### 22.—THE FIGHT FOR THE FLAG.

A flagstaff is posted upon a hillock, and defended by a party of players, who oppose themselves to the attack of certain assailants, and strive to fling down any person who mounts the hillock. Those so overthrown, either in the attack or defence, are called "dead men." The game is decided either by the capture of the flag, or the wholesale destruction of the assailants.

### 23.—HARE AND HOUNDS, OR HUNT THE HARE.

In this game are required,—a hare (or two hares, if the number of players be large), a huntsman, a whipper-in, and

a pack of hounds. The hare, who should be a good runner, is furnished with a wallet filled with small pieces of paper, which he scatters on the ground as he runs. A few minutes' start is given him, and the huntsman then despatches the hounds in pursuit, who are bound to keep closely to the track indicated by the pieces of paper. If they lose the scent, and spread about too widely, the whippers-in must recall them to their proper places, and the huntsman will direct their movements by winding his horn, or by encouraging shouts and words of advice.

#### 24.—STEEPLE-CHASE.

A mark is chosen, at some considerable distance from the starting point,—such as a barn, a church, a house, or a well-known tree,—and the players then start off on a steeple-chase, taking any direction they choose. Whoever reaches the mark first, is crowned King; the second may be appointed Prime Minister; the third, Lord Chancellor; and so on.

#### 25.—BULL IN THE RING.

A number of boys catch hold of hands and form a circle; in the centre is stationed the bull, whose business it is, by a sudden rush, to break through the ring, and make his escape. He gives notice of his intended onset by bellowing out, "Boo," to which the ring of players also replies with a chorus of "Boo." When bull escapes, the bull-beaters pursue him until he is captured, and he who seizes him first takes the place of bull when the game is renewed.

**26.—A DAY'S WORK.**

The best player establishes himself as master, opens a "shop," and looks out for apprentices or shopmen. A boy approaches, enters the shop, and applies for work. He is then asked what trade he is acquainted with, and an imaginary task is given out to him according to his reply. Thus, in time, a tailor will be employed in making a pair of pantaloons; a shoemaker, on a pair of Balmorals; a tinker, upon a saucepan; and a confectioner, upon a wedding-cake. The master now looks over the work, finds out some defect in it, bursts into a storm of indignation, and discharging the workman, endeavours to expel him from the shop. But if in the struggle the workman should turn the tables upon his master, and thrust *him* out, he takes possession of the shop as the prize of his prowess.

**27.—VOLUNTEERING.**

Two captains are chosen, who duly enlist an equal number of volunteers, put them through their drill, arm them with their laths, and prepare for war. After a variety of marching and counter-marching, Captain John Bull declares hostilities against Captain Jean Crapaud, and leads his men to the attack. Whoever captures the most weapons, or takes the most prisoners, is declared conqueror, and may celebrate his victory with three cheers.

**28.—THE DRILL-SERGEANT.**

The drill-sergeant arranges his "awkward squad" in a



single line before him, and commences a variety of ridiculous gestures, absurd movements, and horrible noises, which each recruit is bound to imitate. If any one laughs he is turned out of the squad, and when half have been thus dismissed, the others are allowed to ride them three times round the playground, while the drill-sergeant accelerates their motions by an application of his staff or knotted handkerchief.



29.—"SIMON SAYS."

The players are arranged in a line, facing the player who personates "Simon," and all, including Simon, stand with their fists clenched, the thumbs pointing upwards. The game then commences by Simon giving the word of command, thus, "Simon says, *turn down*," whereupon he turns his thumb downwards, the other players imitating him. He then cries, "Simon says, *turn up*," with a corresponding movement of his thumbs, and having done so several times,

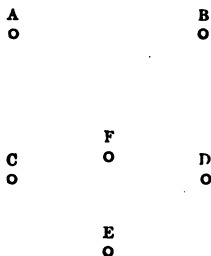
exclaims "Turn up," or "Turn down," *without any motion*. The players being taken off their guard will make the movement, and consequently be subjected to a forfeit, while Simon, if he commands the thumbs to be turned down when they *are* down, or up when they *are* up, has also to pay a penalty.

## 30.—FEEDER.

Bases are marked out as in the accompanying illustration, and indicated by sticks fixed in the ground, or by a pile of stones. The base **E** is called

"Home;" and about two yards in front of it stands the player chosen to be "Feeder" **F**.

The other players then, in succession, take their posts at **E**, and as the feeder throws towards the first of them the



ball, he strikes at it with a bat. If the striker hits it, he runs to the first base on his right hand, **D**, while the feeder goes after the ball; or, if he can, runs round to the other bases, and so "home," before the ball is in his hand. The feeder, if he recovers his ball in time, may hurl it at him while he runs from base to base, and if he hits him, the player is out. He is also out if the feeder catches the ball, and in either case, takes the feeder's post. The game then continues.

It should be borne in mind that *two persons must not be at the same base*. If Jones is at **B**, and Smith runs from **D**, Jones

must run on to A. The batsman is not compelled to take every ball given by the feeder, but may reject a bad pitch. He is not allowed to make more than three "misses" or "offers;" if he fails the third time, he goes out.

### 31.—ROUNDERS.

This lively game is played by two parties, much in the same manner as cricket; one party going out as fielders, &c., the others taking the innings. Bases are marked out as in "Feeder;" a feeder from the out-players is selected, and an out-player stationed at the "home," to catch any "tipped" or "missed" balls. The object of the out-players is to hit with the ball the in-players as they run from base to base. When all have been hit out but one, that last player takes what is called the "rounder;" that is, he endeavours to strike the ball to such a distance that he may run round to all the bases before it can be recovered by the out-players, and "grounded," (flung down at the "home"). If he succeeds, his party resume their innings.

In taking the rounder, the player is allowed three hits, but when he receives the third ball, he *must* run, even if he only strikes it three or four yards.

### 32.—EGG-HAT.

Each player places his cap on the ground, close to a wall, so that a ball may be easily flung into it. About fifteen feet off a line is marked, where a player stations himself, and begins the game by throwing a ball into one of the caps, when immediately all the boys run away, excepting him

*whom the cap fits*, who takes out the ball, and endeavours to hit one of the fugitives with it. If he can do so, the boy so struck has a pebble or "egg" placed in his cap, and takes his turn in pitching the ball; but if he fails, he earns an egg, throws again, and continues to throw until some person is hit. When a player accumulates *three* eggs in his cap, he



goes out, and when all but one have been struck off, the "last man" is considered the victor, and commences the punishment of the losers. Thus, each player in rotation bounces the ball against the wall with all his force, and then places *himself* against the wall with his right arm stretched out, and his hand spread open. The victor stands at the place to which the ball rebounded, and aims the ball at the loser's hand three times.

### 33.—THE DAYS OF THE WEEK.

Seven players name themselves after the days of the week

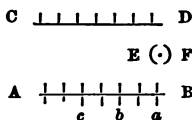
One of them then hurls a ball against a wall, and as he does so, cries out the name of some other player, who runs forward and endeavours to catch it before it falls to the ground. In that case, he flings it up again, and names another player; but if he fails, he picks up the ball and flings it at one of his comrades, who, meanwhile, have been striving to get beyond his range. If he misses, he loses an "egg," and when all but one have obtained three eggs, punishment commences as in the preceding game.

#### 34.—NINE-HOLES.

In this game nine holes, each about three inches deep, are dug near a wall, and a hole is appropriated to each player, by lot. The players stand about twenty feet off, and *bowl* the balls, not *pitch* them. When a ball falls into one of the holes the boy to whom that hole belongs runs to it, and takes out the ball, while all the other players make off as fast as they can. If either one of them is struck he becomes pitcher, and the other counts a point; but if none are hit, the lad who flung the ball loses a point, and has to bowl. If a player misses twice in aiming at his comrades he becomes a tenner; if thrice, a fifteener; if fourthly, he goes out of the game. When only one player remains he is hailed the Victor, and like other conquerors immediately amuses himself with the punishment of the conquered.

### 35.—BALL-STOCK,

or Ball-stick, is, as its name would indicate, a German game, but in some respects resembles our favourite English sport of "Rounders." The players are divided into two parties; six bases are then marked out, as in the accompanying Diagram; and for the first "innings" the players toss up.



The in-players occupy the "home"—

A to B; the out-players station themselves as in Cricket, having one boy as feeder who stands at *a*, and another at *c* who acts as wicket-keeper, and tosses back the ball when tipped or missed. The striker stands at *b*. The ball having been thrown, and, we will suppose, well hit by the striker, he runs off to the base C—D, touching on his way at the resting base E—F; but if he has only tipped the ball, or struck it but a very short distance, or if it is stopped by one of the out-players, he should make off at once for the resting base E—F, and remain there until relieved by one of his fellow-players, whose fortunate hit may drive the ball so far out of range as to enable him to escape to C—D, or even run "home." If struck with the ball on his way from one base to another, he goes out. The other regulations are the same as in "Rounders."

### 36.—TRAP, BAT, AND BALL.

The "trap" is shaped like a wooden shoe, with a movable

tongue or lever, and a hollow into which the lever falls. The players toss up for innings, and the winner takes his place



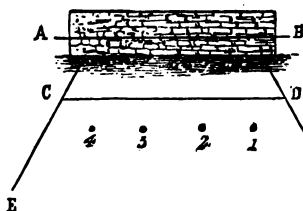
at the trap; puts the ball in, as in the Illustration, touches the lever at *a*, and as the ball flies up, strikes it away as far

as he can. If he misses he makes another attempt, but if he misses thrice, he goes out. If the ball when struck is caught by an out-player, or if an out-player stopping it on the ground, bowls it towards the trap, and hits the trap, he takes his innings immediately.

### 37.—FIVES.

This amusement is said to have derived its name from the five fingers of the hand, or, by some authorities, from the fact of its having been played before Queen Elizabeth by *five* of the Earl of Hertford's servants on each side.

Select a level piece of ground which is terminated by a high wall. On the wall, at three feet from the ground, draw the line A—B with chalk, and on the ground, at six feet from the wall, another line, C—D. From each end of



the base C—D draw, also, an oblique line, as C—E, and D—F, the two oblique lines being called "the bounds." The game may be played by four boys, two on each side, who

toss up for innings, and then take their places, as shown by

the numbers in the Illustration,—1 and 2 being the winners' stations, 3 and 4 those of their opponents. No. 3 begins the game by dropping the ball on the ground, and as it rebounds, striking it against the wall with his hand, so that it may hit the wall *above* the line A—B, and fall back upon the ground *beyond* the line C—D. As it falls, No. 1 attempts to strike it up, and the players continue to hit it against the wall, either before it falls to the ground or at the first bounce, until one of them misses it, or sends it beyond the bounds, or *below* the line on the wall. If one of the in-party commits either of these defaults, he loses his innings; if one of the out-players, the in-players reckon one towards the game = 11.

"Fives" are played with an India-rubber ball, which should be hard and white, and a racket-bat, that is, a bat having a mesh-work of cord in an oval frame, attached to a long handle.

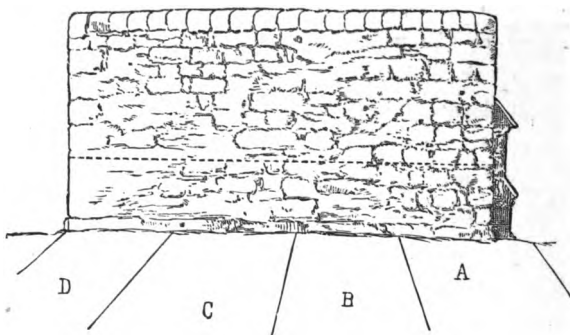
### 38.—RACKETS

was a favourite game with the nobility of England in the Middle Ages, and furnished Henry V. with a telling epigram in answer to a coarse insult from the French King, who, in allusion to the disreputable pursuits of Henry's youth, had sent him over a ton of tennis balls. "I will soon return his gift," cried the future hero of Azincourt, "with balls which the gates of Paris will prove too weak as *rackets* to send back."

RACKETS should be played in an open court, bounded on one side by a high wall, upon which, at the height of forty-



two inches from the ground, a broad line has been chalked. The wall should be painted black, and the ground before it divided into four compartments, each of which should be distinctly marked, and each of which is occupied by a player—A, B, C, and D. A light bat, or racket, already described, and a ball of India-rubber or gutta-percha, whitened with chalk, are the implements used in the game.



A, who stands nearest to the wall, begins the game by so striking the ball against the wall as to make it rebound into one of the out-compartments, (C and D). Should it strike the wall *under the line*, or rebound into one of the *in*-compartments (A and B), he is out. But if it rebounds into C or D's spaces, C or D strikes it back against the wall in such a manner that it may drop into A's or B's ground. Thus the game continues, each player striking the ball alternately, and each endeavouring to make it so rebound as to preclude his adversary from hitting it after it *has* rebounded, in which case he scores "one" towards the game

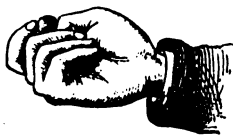
(which may be 15 or 24). A racket-ball must not weigh more than an ounce, and must be kept well whitened.



### 39.—GAMES WITH MARBLES.

1. Though marbles are said to be of modern invention, there is no doubt but that the ancients had their games in which nuts or pebbles were employed in a similar manner. There are many kinds of marbles; the best are *alleys*, made of white marble striped and clouded with red. Next in value are *taws* or *stoneys*, of brown marble, streaked with dark red; *French taws*, of stained or coloured marble; *Dutch*, of yellow or green clay, glazed; and *commoneys*, of a yellowish clay, very coarse and trivial. To shoot a taw with ease and precision requires a certain amount of skill; it should be

placed between the point of the fore-finger and the first joint of the thumb, and "filipped" or propelled by the thumb



nail with great force. When shooting a marble a player can be constrained to *knuckle-down*; that is, to touch the

ground with the middle joint of his fore-finger.

2. **SNOPS AND SPANS.**—One player shoots his marble to a little distance, and his opponent endeavours to "snop" (that is, strike), or, at least, shoot within a "span" of it, when the marble becomes his property. If he misses, or shoots beyond the span, the first player takes up his marble, and shoots at that of the second. When one of the players has had all his marbles snopped, or spanned, why—the game terminates.

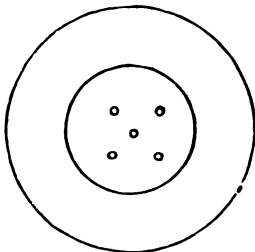
3. **LONG TAW** is played by two persons in the following manner:—One boy places his marble at A, the other at B, and both take up their position at C. The first

- A boy now shoots from C at the marble B, and if
- B he strikes it, takes it up, and shoots at A, which,
- C if he hits, he wins the game. If he misses B, the second player shoots at it, and if he strikes

it, he can then either shoot at C, or at the first player's taw, wherever it may lie, or at A. He wins the game if he hits either A or his adversary's taw. If he first hits A, he may then shoot at the first player's marble.

4. **RING TAW.**—Draw a circle about eighteen feet in circumference, and within it another six inches in diameter. The outer circle is called "the offing." Into the smaller one

each player puts a marble, called "the shot." From the offing the players in turn shoot at the ring, and whoso knocks out a marble wips it, and is entitled to shoot again before his companions take their turns. When all have shot their marbles, they fire from the points where the marbles rested at the last discharge, and *not* from the offing. If that player's *taw* remains in the inner ring when shot, he is out, and must deposit a marble, and all the marbles won by previous discharges. It is the law, moreover,—and as unalterable as the laws of the Medes and Persians,—that if one player's *taw* is struck by another's, the *taw* so struck is looked upon as "dead," and its unlucky owner must give to the striker all the *taws* he has acquired during the game.



5. **THE BRIDGE, or NINE HOLES.**—Out of a piece of wood, or stiff cardboard, fashion a bridge with nine arches, and number each arch thus:—



A player undertakes to keep the bridge, on condition that a toll is paid to him of one marble every time a boy attempts to shoot a *taw* through the arches. If the said *taw* goes *clear* through an arch, its owner receives from the bridge-

keeper as many marbles as is indicated by the number over it; but if it touches the sides of the arch it becomes the bridge-keeper's booty.

6. ODD OR EVEN.—A player conceals some marbles in his closed hand. If the second player guesses the right number, he receives them; if he guesses wrongly, he pays a marble to the other.

7. BOUNCE EYE.—Each player deposits a marble within a small circle. The first player then stands perpendicularly over the heap, and drops his "bounce" (a large marble), from his eye upon it. The taws forced out of the ring by the concussion are his; but if he drives out none, and his bounce remains in the ring, it is added to the original stock.

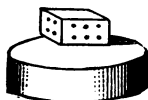
8. DIE AND CHEESE.—Grind down two opposite sides of



THE CHEESE.



THE DIE.



DIE AND CHEESE.

a clay marble so as to resemble the shape of a Cheshire cheese, and another marble into a cube, like a die, whose sides you must mark with numbers from one to six. The die is then placed on the cheese. If a boy wishes to shoot at it, he pays a marble to the proprietor, and fires from a certain distance. Should he be successful, and knock off the die, he receives as many marbles as there are dots on the side

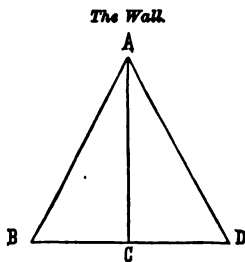
which lies uppermost.

9. EGGS IN THE BUSH.—Player Brown asks Robinson to guess how many eggs he has in his bush, that is, how many

marbles he has concealed in his closed hand. Player Robinson guesses: if correctly, he receives Brown's marbles; if incorrectly, he hands over to Brown the difference between his erroneous guess and the correct number. Thus: if Brown had eight, and Robinson guessed eleven or five, he would have to pay three.

10. **THE PYRAMID.**—A circle is drawn, and within it Brown piles up a pyramid of four or eleven marbles (six as a base, four in the upper row, and one to crown it); Jones gives Brown a marble in payment for a shot, and if he succeeds in striking the pyramid, receives as many taws as the concussion drives out of the circle.

11. **KNOCK OUT.**—The game may be played by any number. The first player throws his marble against the wall (A C) (or a board will answer the purpose), so that it may rebound to a point (B or D) at about three feet distant. The other players in turn hurl their marbles against the wall, so that, in rebounding, they may strike any one of those knocked or lagged out, and the marble so struck becomes the striker's property, and he also wins the privilege of another throw.



12. **CONQUEROR.**—A piece of level ground is selected as free from stones as possible. The first player lays his marble down, and the second throws his own at it with all his force, endeavouring to break it. If he succeeds, his marble counts one, and the conquered player puts down

another. If two players have marbles that have already vanquished others, the conqueror counts all the conquered of the other party in addition to his own. Thus: Brown having conquered Robinson, who had previously conquered twelve, Brown's counts thirteen, that is, the twelve of Brown's and one for the marble captured.

13. **PICKING THE PLUMS.**—Each player deposits a marble on a line chalked upon the ground thus, . . . . ., and in his turn shoots at them from a point about two yards off. The marbles knocked off the line become the prizes of the dexterous marksmen.

14. **THREE HOLES.**—Three holes are made in the ground, about a yard and a half asunder, and at a point two yards distant from the first hole the player knuckles down, and endeavours to shoot his taw into the first hole. If successful, he proceeds to the second, and then, if again successful, to the third hole, in which case he wins the game; but this is a rare occurrence. If he misses the first hole, the other players fire their taws, and if neither of them succeeds, the first shot immediately enters the hole, and then he has the privilege either of shooting at the second hole, or of killing the other men by shooting at and hitting them, when the players must either yield them up or drop one. The player who kills all his opponents, or gets first into the last hole, is the winner.

15. **HANDERS.**—A hole, two or three inches in diameter, must be made in the ground,—near a wall if possible. When two boys play they first settle upon the number of marbles to be staked at each throw, and then in turn they pitch

their marbles into the hole from a point about three yards distant. Supposing they each stake three, the thrower will, of course, have six marbles which he must pitch at the hole all together. If out of these an even number fall in the hole, he wins them; if an uneven, they belong to his opponent. So the game continues until the loser becomes weary of his ill fortune. If more than two persons play, the order of procedure is as follows:—Player No. 1 pitches the stated marbles at the hole, and keeps all that fall in. Player No. 2 takes up those that remain, pitches them, and keeps all that fall in; the others follow in the same manner. When all the marbles are holed, the person whose turn it is to pitch plays first in the next game.



40.—GAMES WITH TOPS.

1. THE WHIP-TOP was known to the ancients both of Greece and of Rome, and many a young Hippias or ten-years-old Crito flogged the revolving plaything in the streets

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5



of grand old Athens. From Greece the pastime travelled into Italy; from Italy, we suppose, into France; and from France into England, where it was certainly known at a very early period. In connection with it, an amusing anecdote is told of Prince Henry, the eldest son of James I.,—"The first time that the Prince went to the town of Stirling to meet the King, seeing a little without the gate of the town a sack of corn in proportion not unlike to a top where-with he used to play, he said to some that were with him, 'Lo, there is a goodly top!' Whereupon one of them saying, 'Why do you not play with it then?' he answered, 'Set you it up for me, and I will play with it.'"

To set the top up, you twist it round very quickly with both hands, and begin to whip it (but not too hard at first) the moment it acquires a rotatory movement. An eelskin makes a better whip than leather.

The only games in which a whip-top can figure are two :—*Races*, in which the player who whips his top farthest in the shortest time is the winner; and *Battles*, in which the player whose top is overthrown by his opponent's is the loser.

2. The PEG-TOP—PEG IN THE RING. A circle, about a yard in diameter, is drawn on the ground, and one player then begins by "pegging," or throwing his top into the centre. While it continues to spin there, the other players "peg" at it. If, however, it gets out of the ring, the owner may pick it up immediately it ceases to spin, and may "peg" at any other top still spinning in the circle. Tops that fall while within the ring, or that their owners

cannot set up, or that are not "pegged" quite into the ring, are counted "dead," and must be placed in the circle to be pegged at. If not one of the tops gets injured, the game is recommenced; but a player who succeeds in splitting one, is permitted to carry off the peg as a token of victory.

3. CHIPSTONE is generally played by two boys only. The chipstone is simply a small round pebble, the blacker, brighter, and more polished the better. Two lines are drawn on the pavement, at a few paces apart, and the pebbles placed upon one of them. The peg-tops are next set up, and whilst they continue spinning, the players must take them up in wooden spoons, and "chip" or cast them at the stones, with the object of driving them from one line to the other; he who does this soonest being counted the victor. While the top continues to spin, it may be taken up with the spoon as many times as possible. When it spins out, the player again sets it up, and continues "chipping."

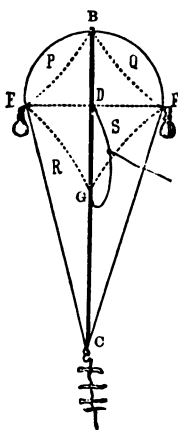
#### 41.—THE KITE.

Delightful to all boys is the healthy and vigorous sport of kite-flying, which exercises all the muscles and sinews of the arms and chest, and compels a brisk and lively rate of locomotion. Among the Chinese it is the pursuit of adults of every class, and, with their usual eccentric fancy, they devise kites of the most grotesque forms, dragons, bats, and huge birds. Occasionally they affix small lanterns to them, so that at night they have all the appearance of "meteors streaming through the troubled air." Kites have occasionally been employed for military purposes, to convey signals,

or carry ropes to a certain height ; but it is simply as a means of juvenile amusement that we have to consider them here.

The construction of a kite requires some care, if you would have it aspire to a bold and vigorous flight.

Procure a straight and smooth lath, about three-eighths of an inch thick, one and a half broad, and six feet long.



This will form the upright of your machine, B C. Point the top, B, and cut a notch on each side of the lath, at an inch from its top and bottom, B C. Now take a piece of thin cane, and bend it into a semicircular form, E, B, F, so that there shall be an equal portion on each side of the upright. With stout thread, or strong twine, fasten it to the head of the lath, and then extend a fine cord from E to F, and securely tie it at each end, so that the head of the

kite may form an easy curve. This transversal piece should be exactly one-third of the length of the upright. Now, at one-third from the bottom of the upright, G, fasten the cords P, Q, R, S to E and F, B and G, C, F and C, E. The skeleton of your kite is then complete.

Now to clothe the skeleton. Take several sheets of newspaper, or double-crown paper, and lay them upon the framework so as to paste them round the bow, and cover the whole of the kite. Trim the edges neatly, and turn them with a rim over the side strings, E, C, and F, C. Remember,

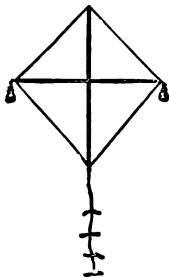
the paper must not be pasted to the upright. Make two holes in the upright at D, G, and pass through these a cord so as to let it hang loosely in front, knotting the two ends at the back of the kite, that they may not slip through the holes.

For the *wings* of your kite, cut some paper into slips, and roll them into the form of a tassel, which should be one-fourth the length of the kite, and hang to the sides at E and F.

For the *tail*, double some slips of paper, four inches long, and slip them through the noose-knots of a cord some eighty or ninety feet long. If your upright be eight feet long, the tail must be one hundred and ten feet in length, and the slips of paper about four and a half to five inches long. Terminate the tail with a large tassel of paper, regulating its size by the necessity of steadying the kite. Upon the due construction of the tail will depend the floating and flying properties of the entire machine.

The string with which the kite is to be flown must be fastened to the belly-band. The paper can be painted in various colours, so as to give the kite a brighter and gayer appearance. Or, as long as the balance is preserved, any fantastic design may be adopted; the outline of a bird is very graceful, and usually successful.

Cloth, calico, or silk may be used instead of paper. Two cross pieces of wood are then placed at right angles, secured with twine at the corners, and the material employed is sewn over the twine.





42.—BOWLS.

"Bowls" was a favourite pastime with our ancestors, and was eagerly pursued by the rich and gentle. Drake, Hawkins, and others of the old sea-dogs of England, were playing at "bowls" on the shore at Plymouth when they received tidings of the approach of the Spanish Armada. It was constantly patronized by Charles I.; and it was while playing at bowls, "a sport she much delighted in," at Carisbrooke Castle, that his hapless young daughter, the Princess Elizabeth, caught the illness of which she speedily died. Sir John Suckling, the cavalier-poet, says of himself, that —

" He loved not the Muses so well as his sport,  
And prized black eyes, or a *lucky hit*  
*At bowls*, above all the trophies of wit."

BOWLS may be played by sides of three or four each, or single players. Each player takes two balls, and the one

who commences casts a smaller ball, the "jack," to any distance that suits him. He then delivers a ball towards the jack, followed by the other players until all the balls are used—one of each side delivering a ball alternately. The position of the balls is next examined, and the one lying nearest to the jack scores one to its player, and if his other ball (or if the game is played with partners, *either* of their balls) should be nearer the jack than any of the balls of his (or their) opponents, as many more may be scored towards the game as there are balls placed.

This game requires to be played upon a smooth and closely-mown grass lawn, perfectly level. The balls are not entirely round, but what is called *biased*, that is, they have some mark at the thick end, which end must be held towards the bowler's left hand. The player's aim is to drive his adversary's ball away from the jack, or the latter from the former, and, at the same time, place his ball as near the jack as he can.

The terms used in the game are :—

*To bowl wide*—that is, when the bias is not strong enough.

*To bowl narrow*—when the bias is too strong.

*Finely bowled*—when the ball passes close to the jack.

*Over bows*—when the ball passes beyond the jack.

*Yard over*—when the jack is moved.

*Laid at hand*—when a ball is placed by a player, purposely within his reach, to obstruct the one who follows him.

*Bowl best at jack*—placing the nearest ball to the jack.

*Drawing a cast*—winning by bowling nearest the jack, without touching a ball.

A ball is said to “rub” when impeded in its motion by some obstacle, and to be “gone” when it glides far beyond the jack. When one side scores eleven before the other has scored five, it is the game, and is also called “a lurch.”



43.—QUOITS.

The game of Quoits is identical with that of the ancient *discus*, and has always been popular in rural England.

An iron pin, or hob, is driven into the ground to within four or five inches of the head; and at a distance of from fourteen to twenty-four yards, according to the age, strength, and capacity of the players, a similar hob is fixed, where the players take up their station. The quoit is a circular piece of iron, perforated in the middle, and may be had large or small, heavy or light, according to requirement.

The player who “rings his quoit,” or puts it nearest to

the pin, scores one point to the game; but if Brown puts a quoit nearest the pin, and Jones places one second, and Brown then places his remaining quoits nearest the pin *after* Jones, Brown still counts but one, because Jones's quoit being second prevents the others from being reckoned. But if Jones does *not* put a quoit so as to cut out Brown's, each of Brown's quoits is then reckoned as one.

Having all cast their quoits, the players walk to the opposite pin, and determine the state of the play. There they take their stand, and play back to the other hob, continuing to do so alternately till the game terminates.

#### 44.—LA CROSSE

is a Canadian national game, only recently introduced into England, but certain to acquire a rapid and permanent popularity from its bold and vivacious character. British boys like games which involve a certain amount of pluck, daring, and endurance, and yet require a greater or lesser exercise of judgment and decision. It is the combination of the athletic and the mental that makes Cricket so popular; and a similar combination ought to insure for La Crosse a scarcely less wide-spread celebrity.

Previous to playing at La Crosse you must provide yourselves with a "crosse" or bat, a ball, and five flags and flag-staffs.

The "crosse" in shape somewhat resembles a battledore with one side of the frame-work wanting; or it is like Hogarth's famous line of beauty, unfinished at one e



tremity. It derives its name from being curved like a *crosse*, or episcopal crozier. Across it is drawn a stout



network of catgut or string, tolerably tense; the whole being about five feet long. The ball is composed of india-rubber sponge, about nine inches in circumference. The flag-staffs indicate the starting-point and the goals.

The goals are two in number, each consisting of two poles six feet high and seven feet apart; one goal decorated with blue, the other with red flags. Between the goals may intervene a distance of 50, 100, or 200 yards, as the captains on either side determine.

The players may be twelve, sixteen, or twenty-four in number. They divide into two bodies, each under its respective captain, and each consisting of—

1. A *Goal Keeper*;
2. A *Point*, who is first man out of goal, and about twenty yards in advance;
3. A *Home-Point*, who is placed in front of point, at nearly the same distance;
4. A *Centre*, who occupies the middle of the field near a flag-post from which the game commences; and
5. *Home*, who protects the opponents' goal.

The others are termed *Fielders*.

The game is begun midway between the two goals, the ball being struck off by the captain of the side who have

won the "toss." Then comes the tug of war; one party endeavouring, by striking and following up the ball, to carry it forward to the adverse goal, while their opponents use their utmost exertions to beat it back, and drive it into the other ground. In this hot *mêlée* the ball is forced in every direction, and much agility and quickness of eye are displayed by the contending athletes; especially as it must not be touched with the hand, except by the goal-keepers, in whom every kind of "shift" and "dodge" are allowable; or unless it should fall into some impracticable corner. The moment, however, that it has been extricated it must be placed on the crosse, unless an opponent be checking, when it is "faced" for.

"Facing" for a ball is either throwing it into the air for any one to catch, or carrying it back to the starting-point, and recommencing the game.

The following RULES should be observed :—

1. If the ball be accidentally driven through a goal by the party *defending* that goal, their opponents win the game.
2. If put through by one not actually a player, *neither* side wins.
3. Players must not hold each other, nor grasp each other's crosse, nor employ any violent or unfair means against an opponent.
4. After each game the players should change sides.
5. A match is decided by three games out of five.
6. Any player may pass the ball to a person on his own side.

Such are the laws and *modus operandi* of this exciting and picturesque game. In connection with it a curious historical anecdote is related, which has the merit of being true :—

About the middle of the last century an Indian chief, named Pontiac, planned a *coup de main* against one of our principal forts in North America, which was to be effected by means of La Crosse. The officers of the British garrison were in the habit of inviting the Indians to play the game with them, and sometimes hundreds assembled for this purpose. Pontiac designed that on one of these occasions the ball should be driven, as if by accident, into the intrenchments, and that a few of the Indians should enter after it. This ruse was to be repeated twice or thrice, each time by a larger body of Indians, until suspicion was effectually lulled, when the ball would be finally struck over the rampart, and followed by all Pontiac's adherents, tomahawk in hand. The garrison, taken by surprise, would be unable to offer any effectual resistance.

The cleverly devised project was carried into execution, and to some extent succeeded. But the British recovered themselves before the Indians could force their way into the main lines, flew to arms, and repulsed their treacherous assailants with terrible slaughter.

#### 45.—KNURR AND SPELL.

My readers will not fail to have noticed in the comic periodicals frequent allusions to a supposed mysterious game, called Knurr and Spell. This is nothing more than "Northern Spell;" and a favourite pastime it has long been in our northern counties, though I cannot see its peculiar attractions. All the interest consists in seeing who shall strike a ball the greatest distance in a certain number of

strokes, and the apparatus simply includes a trap, a ball, a cord, and a stick. The cord is fastened to a point near the trap, and the other end is carried across the field by the umpire to measure each stroke before the ball is replaced in the trap. It is necessary, of course, that the cord should be marked in yards or feet, that the length of the stroke may be accurately calculated. Whoever in the fixed number of strokes makes the greatest number of yards is declared the winner.

#### 46.—TRUSSED FOWLS.

A decidedly amusing game, to which our seamen on board ship are very partial. Two boys challenge each other to the contest, but before it begins they are properly trussed; that is, their hands placed flat together are bound at the wrist, and their feet just above the ankle. The legs are then drawn up, the feet resting on the heels with toes raised aloft. Next, the arms are passed over the knees; and over one arm, under both knees, and out again over the other arm, is placed a sufficiently long stick. The combatants are now admirably trussed; but it is evident they can only fight with their feet, and for this purpose they are placed in the centre of the room, facing each other. The object of each is to turn his opponent on his back or side, in which case he will be unable to right himself without assistance. Sometimes both overbalance themselves, and lie powerless on the ground. Their movements are indescribably absurd, and as, according to Rochefoucauld, we always find a certain amount of pleasure in the mis-

fortunes of our best friends, the mishaps of the adversaries invariably contribute to the amusement of the spectators.

#### 47.—TROCO, OR LAWN BILLIARDS.

Troco is an excellent substitute for either Croquet or Cricket, when the playing ground is limited. A moveable iron ring is fixed in the ground, and each player endeavours to drive his ball through it, by means of a long cue, provided at one extremity with a loop or spoon. When played by more than two persons, sides are formed, and the winning point may be fixed at 11, 15, or 21. The game begins by each person pitching his ball from the place selected for a start, and he whose ball, when at rest, lies nearest to the ring, has the first stroke. If he sends his ball through the ring, he counts one; on making a cannon he scores two. This is done by the player's ball first striking another ball, and then shooting through the ring.

If a player drives his adversary's ball through the ring, the latter counts one. If, in delivering his ball, the cue touches the ring, he does not score. In delivering the ball the front foot must be kept perfectly still.

#### 48.—AMERICAN BOWLS.

This game is usually played in a covered ground. Nine tall and slender wooden pegs are fixed in a frame, as in skittles, and the player, at the distance of about thirty yards, bowls at them with a round ball, using a large or small ball, according to the number of pegs which he has

to bring down. The ball is not thrown, but rolled along the ground.

#### 49.—RED, WHITE, AND BLUE.

Get three wooden cubes, numbered like dice ; the first from 0 to 5, the second from 1 to 6, and the third from 4 to 9. Place them respectively on small wooden posts—coloured, like our dear old British flag, red, white, and blue. Each player takes three wooden balls, which, from a certain fixed distance, he successively delivers against the cubes ; and according to the number on the upper face of the cube as it lies on the ground will he score points towards the game—which may be 50, 100, or any other number.

#### 50.—THE LEG OF MUTTON.

Those who don't know so capital a game will thank us for bringing them acquainted with it.

The players place their fists alternately one upon the other, forming quite a little pile of clenched hands. Then the undermost is withdrawn, and placed on the top of the pile ; the one that then comes undermost is next withdrawn, and placed on the pile ; and so on : each player, as he withdraws his fist, counting one, two, three, four, five, six, according to the number of players.

The last player, as he pronounces *his* number, tries to catch one of his companions by the hand, saying, " This is my leg of mutton !" If he fails to do so, he pays forfeit—receiving a pinch (not of snuff) from all his comrades.

If he succeeds, he says to the player, imperatively, " Will you do one of three things ? "

The player, whose *hand* has been *nailed*, replies, courteously, "If I can, I will."

Or he may say, reluctantly, "I will, if I like."

The winner sets him then three things to do; and if he fails in either, why, he deserves punishment, because it is disgraceful to fail, and his comrades are authorized to chastise him mildly, if they can.

But maybe the reader is thinking—"Suppose, when I ask him to do one of three things, he says, 'I won't!'"

Well, that is a poser. In the House of Commons, if a member becomes unruly or disobedient, the Speaker threatens to "name" him. The exact meaning of this threat does not seem to be very clearly understood; and a member once asked of a former Speaker what would happen if he "named" any one. The Speaker could only shake his head very solemnly, and reply, "Heaven only knows, sir!"

The application of this anecdote is obvious. If a boy should so far forget what is due to his comrades and himself as to refuse to answer in the case above specified, we cannot imagine *what* would happen. We say, with the Speaker, "Heaven only knows, sir!"

#### 51.—THE FAGGOTS.

"Spare you no faggots."—SHAKESPEARE.

Please to form a double circle, the players placing themselves two by two—that is, a front rank man and a rear rank man—and in this way making up their faggots (which, considering the number of *sticks* in every school, ought not to be very difficult).

Observe, it is necessary there should be an even number of players.

The two circles being formed, two persons are selected—one to act as hunter, the other as the hunted; with the understanding that if the hunted is caught, he then takes the place of the hunter.

When he has tested his speed and endurance in competition with his pursuer, and has grown red in the face, breathless, and generally uncomfortable, he places himself in front of any one of the faggots he chooses, but *within* the circle. As a consequence, the faggot is then composed of *three* persons, which is contrary to rule; and the third one, *outside* of the circle, must run to avoid being caught. If he *is* caught, he takes the place of the hunter—who, in his turn, is off and away like a bird; or, if he prefers it, enters into the circle, and plants himself before one of the faggots, whereupon a new player is started off. He, too, by giving his company where it is not wanted, can start a third; and so the faggots may be set moving with a degree of animation and excitement very interesting to all whom it may concern.

This is a capital game for a sunny frosty day, provided the faggots are kept well stirred.

## 52.—THE WOLF AND THE HIND.

“The mild hind makes speed.”—SHAKESPEARE.

This game may be played by boys, and therefore I set it down in these pages; but I assure my readers that its pleasure is greatly enhanced when it can be played in con-



junction with young ladies—which is quite possible, you know, in your holidays.

The best runner in the school is on this occasion, and for this occasion only, requested to assume the part of the WOLF. The next best runner—if there are no ladies present—will be the HIND; and the other players—boys and girls, or girls alone—will represent the Hind's FAWNS. These latter are placed in a row—or, as the French call it, a *queue*—in the rear of the Hind, according to their heights; or, where *les demoiselles* are in the game, alternately—first a boy, then a girl, and so on.

Now, it is the object of the Wolf to catch the Fawn at the end of the line, which the Hind endeavours to prevent by extending his or her arms to keep him off. But if the Wolf succeeds in slipping past the watchful Hind, the Fawn may then abandon her place, and run *in front* of the Hind, where it is a rule of the game that she is *safe*. The others may play the same trick in succession, until the Hind is shifted to the end of the line.

Here the game ends; and if it is played by boys only, the unskilful Wolf is required to run the gauntlet of a row of knotted handkerchiefs; and afterwards another Wolf is chosen. If the Wolf seizes a Fawn, he puts her in prison; and when his batch of prisoners is completed, sets each of them something (very pleasant) to do.

### 53.—BLOWING THE FEATHER.

We note down this game as one that ought occasionally to be played for the amusement of the onlookers.

One of the players takes a feather, or a bit of down, and casts it into the air in the midst of the ring formed by the other players. He at once puffs it with his breath to keep it floating in the air; and the one towards whom the flake or feather wanders in its aerial course must puff in the same way to keep it from falling on the ground. If he fails in this he stands out of the circle, and is joined in due time by others as unsuccessful as himself.

The *last* person who keeps up the feather is privileged to inflict a punishment on the non-successful. If he is a small boy, he will find it *wise* to make the punishment as light as possible.

#### 54.—THE HUNTSMAN.

"The healthy huntsman, with a cheerful horn,  
Summons the dogs, and greets the dappled morn."—GAY,

Here is a game which may be played in the fields, the playground, or—if your master gives you the chance—in the school-room.

The principal player is called the Huntsman; and the others are named by him after the different parts of a sportsman's "get-up," and, if the players are numerous, after the dogs in his pack. Thus, there will be Coat, Cap, Gun, Shot, Shot-belt, Powder-flask, Powder, Game-bag, Tinder, Stew, Mustard, Flora, Rover, and the like.

The players, having received their names, now station themselves in two rows, back to back, either standing or sitting, as circumstances may allow.

Thereupon the Huntsman walks round the players, and selecting one of them, calls him by his assumed name—as,

for instance, Game-bag—who immediately takes hold of the coat-skirts or jacket of the Huntsman, and patiently follows him in his course as he calls out the players one by one, each of course taking hold of the person before him. When they have all been summoned, the Huntsman starts off round the field or playground as fast as he can. When out of breath he shouts “Bang!” and immediately flings himself on the ground, followed by all the others, the last to sit down being considered out of the game. And thus the hunt is continued until all the players are out.

#### 55.—COPENHAGEN.

First secure a long piece of tape or twine, sufficient to go round the ring of all who intend to join in the game. Each person takes a part of the string, and the last unites the two ends of the tape. One remains in the centre of the circle, who is called the Dane, and who endeavours to slap the hands of one of the players holding the string before they can be withdrawn. Whoever is not 'cute enough or nimble enough to let go in time, and consequently receives the “fatal” slap, takes the place of the Dane; and in his turn attempts to slap the hands of some other victim.

#### 56.—THE CAT AND THE MOUSE.

All the players are invited to join hand in hand in a circle, except two: one of whom, inside, represents the Mouse; the other, outside, the Cat. Then, as if smitten with some sudden frenzy, the ring of players runs round and round, with arms uplifted: at one opening the Cat

leaps in ; at another, the Mouse leaps out. The arms are then dropped, and the Cat finds herself inclosed in the circle, and unable to pursue her prey. The circle, however, keeps dancing all the time, and the Cat watches carefully for a weak place where she may break through. If she succeeds in doing so, she begins chasing the Mouse, who tries to save herself by getting into the circle again. For this purpose arms are upraised and lowered as before. When the Cat catches the Mouse, or the Mouse after these pursuits escapes the Cat, they take their places in the ring, and two new players are chosen for Cat and Mouse.

#### 57.—THE GAME OF THE KEY ;

OR, QUI VIVE !

It is satisfactory to the writer that he can state, with the utmost confidence, that any number of players from four up to one hundred and fifty—a *larger* number is found inconvenient—can join in this interesting game.

Whatever the number, all the players *but one* take their seats on school-forms, chairs, benches, the gate-posts, or the ground, in such a manner that each person with his left hand can take hold of the right wrist of the person sitting next to him on the left, being careful not to obstruct the grasp by holding the *hands*. When a circle has been thus compactly formed, they begin moving their hands from left to right, making a circular motion, and touching each other's hands as if for the purpose of taking something from them. The *one* player left out, taking his position in the centre as the "observed of all observers," hands a *key* to one of the

sitters, and nobly turns his back while the said key is being privately passed from one player to another—a task rendered easy by the incessant motion and commotion of everybody's hands. The central figure, meantime, after allowing the key to pass to a third or fourth player, turns round, watches its progress closely, and endeavours to surprise it in some person's grasp. This is the exciting part of the game, when everybody is on the *qui vive*. If the key is found, the guilty individual detected with it in his possession receives a slight kick or pat—according as the game is played by the “rude” or “gentle” sex—takes his place in the centre, and renews the search. A player thrice detected is “out of the game.”

Of the said game we do not know the origin. But we opine that the key is probably commemorative of that “other key” which Fatima, the wife of Bluebeard, so unwisely used on a certain memorable occasion, familiar in the recollection of every well-educated schoolboy.

#### 58.—JACK'S ALIVE.

Of course he is, if Jack's a British sailor: always “alive,” full of agility and energy, and ready now, as in the days of Nelson, to “do his duty.” But the particular Jack of which I have here to speak is a small piece of stick, which is lighted at one end, as if to serve for a torch. But the flame is quickly blown out, leaving only the sparks, or the red-hot, “incandescent” end.

In this condition it is passed from one of the players to his neighbour on his right hand, and is hurried round the circle, each person exclaiming, “Jack's alive!” But, alas! it

won't always be alive ; and the player who receives it when the stick is only a stick, with a charred, burned end to it, is forced to allow his handsome countenance to be adorned with a fine pair of eyebrows, whiskers, or a superb moustache. Only one of these ornaments can be given at any one time.

If the stick is hastily passed around—as is sure to be the case when the sparks are rapidly dying out—few of the players will escape without some agreeable decoration of their countenances ; and the amusing effect which is thus produced can, as the novelists say, be much better imagined than described.

#### 59.—THE FIELD OF THE CLOTH OF GOLD.

The very *name* of this highly-exciting pastime—we decline to call it a game—*ought* to recommend it to our readers.

It is one of those amusements which are generally—but, as I think, very foolishly—reserved for the parlour or the drawing-room. Now, I should like to see a change inaugurated in this respect ; as many of the so-called “parlour pastimes” would lose nothing of their interest by being transferred on a fine summer evening to the garden lawn or the nearest meadow. You can ask your friends to join you, and mix up boys with girls, which does both good ; and you gain the advantage of an interval of rest after the arduous pursuit of Cricket and Croquet.

In the pastime of the Field of the Cloth of Gold you don't want any apparatus but a small, round piece of wood ; which, by the way, I never before heard spoken of as “apparatus !”

Having provided yourselves with the wooden disc (please

remark how well this sounds—a wooden disc!), you next proceed to choose partners. The best plan is to fix upon two among you known to be sharp and clever, and quick in leading a game. Create them, by popular vote, Field-M Marshals, under the titles of Sir Lion and Duke Dom. It then becomes the duty and privilege of the Field-M Marshals to raise a couple of battalions to serve under their respective banners, each making his choice alternately. As their soldiers join, they will confer new titles upon them, ratifying the said titles with a tap from the Marshal's *bâton*. The result will be:—

## FIELD-MARSHAL SIR LION'S ARMY.

<i>General</i> Goose.	<i>Captain</i> Sage.
<i>Lieutenant-General</i> Duck.	<i>Private</i> Peach.
<i>Major-General</i> Turkey.	„ Plum.
<i>Colonel</i> Pigeon.	„ Pie.
<i>Major</i> Mutton.	„ Partridge.

## FIELD-MARSHAL DUKE DOM'S ARMY.

<i>General</i> Kettle.	<i>Captain</i> Tongs.
<i>Lieutenant-General</i> Tureen.*	<i>Private</i> Payle.
<i>Major-General</i> Pott.	„ Grater.
<i>Colonel</i> Dishe.	„ Steel.
<i>Major</i> Plate.	„ Cracker.

The *Game*—no, we mean the *Pastime*:—

Field-Marshal Duke Dom takes the wooden disc between his fingers and thumb, ready for spinning on the greensward before him, and begins :

\* No connection with Marshal Turenne.

"As I was standing at the kitchen-door this morning, waiting for the necessary articles to polish up my brave army, who should come along, holding his round head and pimply face high in the air, but Brigadier-General Plumpudding. No sooner did he catch sight of me than he made a base attempt to elude his superior officer. I immediately started in pursuit; when, in crossing a ditch, I tumbled up against—*Major-General Turkey*—"

So saying, Duke Dom spins round the *Plumpudding*—which Major-General Turkey has to catch up, and continue the story in his assumed character until he can bring in the redoubtable word *Plumpudding*, and introduce the name of one of the *opposite* army; who, in his turn, catches up the disc, resumes the tale, and avenges himself on an antagonist.

The two main difficulties are—to keep the *Plumpudding* going, and to continue the story. The first is easily conquered by a little skill: you put it on one side to restore its perpendicular, or give an extra twist with your finger and thumb as it slackens in its rotations. As for the second, practice is here again a very great help; but you must be a "duffer" if you can't say two or three lines sufficiently well to keep up the narrative. Remember you are not *obliged* to be witty, or fanciful, or brilliant; though, if you can be all three, it will be a great advantage to the game, and cause you the everlasting admiration of your comrades.

And now for the FORFEITS:

1st, For letting the Pudding fall;

2nd, For speaking of yourself in your own personal character;



- 3rd, For being unable to continue the story ;  
4th, For omitting to mention *Plumpudding*; and,  
5th, For treating "an enemy" disrespectfully by giving him a title which is not his.

At the end of the pastime, which may be shortened or lengthened according to circumstances, the army that has given the least number of forfeits is declared victorious, and its Commander-in-chief calls a court-martial to determine what punishments shall be awarded. I extract the following from an American book. They apply only to a game in which both lads and lasses have been a-playing. If none of the latter are present, I recommend a resort to the usual playground penalties ; such as basting with handkerchiefs, compelling the victims to hop all round the playground, and the like.

#### PENALTIES.

*For Sir Lion's Army, if defeated.*

*Basted.*—The defeated foe will be pursued and beaten with handkerchiefs all round the garden.

*Seasoned.*—You attempt to kiss any or every lady present, and have your jaw slapped instead.

*Trussed.*—You are skewered with a couple of sticks into a corner, until some lady takes pity upon you, and releases you with the customary formalities.

*Roasted.*—You walk up to every lady in the room : those who do not feel inclined to kiss you, catch hold of your arms, and abruptly turn you round. In such cases you are considered to be *done*.

*For Duke Dom's Army, if defeated.*

*Scrubbed.*—You must ask every lady to kiss you. Whoever refuses, scrubs your face with her handkerchief, and continues the operation until some one releases you, and relieves you with a kiss.

*Scoured.*—The same; only the operation is a little harder.

*Sharpened.*—Two gentlemen (the Grindstones) endeavour, by every possible artifice, to prevent you from catching and kissing the lady you have selected.

*Blacklead.*—You must make your round of the company, and ask each person present *his* or *her* opinion of you, which must in every case be something not very flattering.

*Washed.*—The reverse of blackleading, as every person must pour out upon you the most extravagant flattery.

*N.B.*—With a little thought, the gentlemen can easily adapt and modify these penalties so as to suit the case of lady victims.

I now propose to give a brief outline of a story suitable for the pastime of the Field of the Cloth of Gold.\*

*Field-Marshal Duke Dom.*—As I was standing at the kitchen-door this morning, waiting for the necessary articles to polish up my brave army, who should come along, holding his round head and pimply face high in the air, but Brigadier-General Plumpudding. No sooner did he catch sight of me than he made a base attempt to elude his supe-

\* An inquiring reader wants to know the meaning of the title. I can't tell him; but it *sounds* well. Moreover, has not Shakspeare said, "What's in a name?"

rior officer. I immediately started in pursuit; when, in crossing a ditch, I tumbled up against Major-General Turkey— (*Spins the Pudding, which Major-General Turkey briskly endeavours to keep in rotation.*)

*Major-General Turkey.*—May I be stuffed and roasted if I could think what Duke Dom wanted of me! Nor did he speak a word; but I ruffled out my feathers and looked around, and behold Brigadier Plumpudding was in the arms of Major-General Pott— (*Spins the disc; but Major-General Pott not paying attention, it is allowed to drop. "A forfeit for Major-General Pott!"*)

*Major-General Turkey* (continuing).—A very affecting sight, you'll say; but I had rather be served up with sausages than treated to such scenes. However, I was soon repaid; for up comes Private Steel— (*Spins.*)

*Private Steel.*—Yes; and I tore Plumpudding from the arms of his superior officer, reminding him that I could stick anybody in a very disagreeable manner who offended against orders. I daresay I should have pricked him up a little; but I saw a force of the enemy approaching, under Major Mutton— (*Spins.*)

*Major Mutton.*—And if I had been near enough I would have let you know that I am not meat for you, sir! (*Spins. "A forfeit! a forfeit!" "Why?" exclaims the indignant Mutton. "Because you never said 'Plumpudding.'" "Oh, bother!" cries Major Mutton, as a forfeit is marked down to him. So Private Steel gets another turn.*)

*Private Steel.*—Now, you know, I don't want sharpening—I am more used to teach others to be sharp; and as I had

no enmity against Plumpudding, I thought I would try my skill upon General Goose— (*Spins.*)

*General Goose.*—Yes, yes; but what am I to say? Come, it's your turn, Captain Tongs— (*Spins. "A forfeit! You did not say 'Plumpudding!'"*)

*General Goose.*—Really, no; I forgot. Well, my feet were bad, and I—I waddled up to—quack! quack!—up to Colonel Dishe— (*Spins. Cries of "Forfeit No. 2!—you have forgotten 'Plumpudding' again!"*)

*General Goose.*—Oh, monstrous! You might let a fellow off! What do I care for Plumpudding, or for Dishe either— (*Spins.*)

*Dishe* catches it in turn to keep it from falling, gives the plate another twist, and continues the story, in which everybody shares. And when everybody *has* shared—why, you may bring it to an end, and count your forfeits.

#### 60.—THE SPORTSMAN.

A capital out-of-doors game. The principal player assumes the character of a sportsman, and each of his companions takes the name of some animal of the chase. The fun consists in the Sportsman's telling a short story, into which he brings all these animals, who reply, when they are named, in appropriate phrases and gestures.

Thus the Sportsman speaks of a "gun,"—

All exclaim (with a motion of shooting)—"*Bang, bang!*"

He speaks of a "setter,"—

The rabbit (hopping)—"*Burrow, burrow!*"

Of a "greyhound,"—

The hare (running)—“*Run, friends, run!*”

Of a “trap,”—

The fox (shaking his head)—“*No such flat!*”

Of a “hunting-horn,”—

The stag (tossing up his antlers)—“*Hark, away!*”

Of a “powder-flask,”—

All the birds—“*Fly away, fly away!*” (and flap their arms like wings).

Of the “game-bag,”—

All the animals drop down and cry, “*Dead, dead, dead!*”

Those who fail to give an appropriate reply, with characteristic gesture, at the proper time, must deposit a forfeit.

#### EXAMPLE.

*Sportsman.*—This is a fine fresh morning for September. How the dew lies upon the grass! I could not wish for a better opportunity of trying grandfather’s present—my new gun.

[All the animals : “*Bang, bang!*”]

*Sportsman.*—And at the same time I shall be able to exercise my lazy *setters*.

[The rabbit, hopping : “*Burrow, burrow!*”]

*Sportsman.*—Let me see. Shall I take Echo and Hark-away? No; I shall not want the *greyhounds*.

[The hare, running : “*Run, friends, run!*”]

*Sportsman.*—But I must take care that I am well supplied with ammunition. Where’s my *powder-flask*?

[All the birds, flapping their “wings”: “*Fly away, fly away!*”]

*Sportsman*.—Oh, here it is ! Now, let me swing it to my waist, and take my *hunting-horn*.

[The stag shouts : “ *Hark, away !*”]

*Sportsman*.—Before I start, I’ll see if there’s anything in the *trap* this morning.

[The fox, shaking his head : “ *No such flat !*”]

*Sportsman*.—I declare it’s empty. How cunning all the animals are growing ! But it will go hard if, with my *gun*, and *powder-flask*, and *hunting-horn*, and *setters*, I don’t manage to fill my *game-bag*.

[All drop down, moaning : “ *Dead, dead !*”]

When the Sportsman is weary, he counts up the forfeits, and sentences each of the guilty ones to some amusing punishment, suitable to his assumed character. Thus : the fox may be told to run twice round the playground ; the birds, to fly about for five minutes ; the horn, to ring out “ Tally-ho !” And as all these punishments must be worked out simultaneously, the effect is very comical and lively.

#### 6!.—RUN FOR YOUR LIVES.

This is another game quite as suitable for out-doors as in-doors. There are several very like it ; but, of its kind, I take this to be the best.

The leader of the game says to his right hand neighbour : “ Here is a curious, remarkable, and interesting picture.”

The right hand neighbour repeats these words to *his* neighbour, and *he* to the fourth, the fourth to the fifth, and so on, down to the last player, who repeats them to the leader of the game.

The leader then continues : " Here is a curious, remarkable, and interesting picture, which represents a young lady."

This phrase is repeated all down the line as before.

The leader : " Here is a curious, remarkable, and interesting picture, which represents a young lady arrested by three robbers—

" The first of whom malignantly seizes her round the taper waist—

" The second cries, ' Your money, or your life,' and flashes a dagger before her—

" And the third, perceiving some soldiers approaching, cries, '*Run for your lives!*'"

At these last four words everybody starts up from the ground, and rush off in all directions. Those who are ignorant of the game, and remain seated, or who are last to " run for their lives," undergo the process of " basting."

#### 62.—THE LITTLE FORTUNE-TELLER.

This game may be played in-doors or out-of-doors, on the green lawn or in the " lady's chamber," by boys or girls, or, better still, by both boys and girls, when they can behave themselves.

Make a board something after the pattern of a draught-board ; a square of eleven, with the figure 1 for the centre. The person who would fain know what destiny awaits him or her is blindfolded, and then places a small piece of paper on the board. The leader of the game marks upon it the number of the square where it rests, and when

the curious inquirer has been *unblindfolded*, he is referred for an answer to the corresponding number in the following list :—

[THE BOARD.]	117	118	119	120	121	82	83	84	85	86	87
	116	78	79	80	81	50	51	52	53	54	88
	115	77	47	48	49	26	27	28	29	55	89
	114	76	46	24	25	10	11	12	30	56	90
	113	75	45	23	9	2	3	13	31	57	91
	112	74	44	22	8	1	4	14	32	58	92
	111	73	43	21	7	6	5	15	33	59	93
	110	72	42	20	19	18	17	16	34	60	94
	109	71	41	40	39	38	37	36	35	61	95
	108	70	69	68	67	66	65	64	63	62	96
	107	106	105	104	103	102	101	100	99	98	97

The list of answers must correspond in number with the figures on the board—that is, there must be a hundred and twenty-one. It will be easy work and great fun for lads and lasses to prepare suitable answers for their own use; but we subjoin a few as specimens of what are required :—

1. A life full of changes; but, if it is any comfort to you, you will die rich.
2. You will make an important journey very shortly.
3. A “thumping legacy” will be left you; but ill-gotten riches will not make you happier.
4. Hours of pleasure and days of care.
5. *Surgit amari aliquid*: “In all your sweets there will be some bitter.”
6. Beware of secret foes.



7. A friend in need is a friend indeed.
8. A good time's coming.
9. Don't let your angry passions rise.
10. Learn that best of all knowledge—to know yourself.
11. Don't trust in appearances.
12. You will finally triumph over many enemies.
13. A rolling stone gathers no moss.
14. Frivolousness is likely to be your bane.
15. Why should you expect what you will not work for?
16. Good temper is the secret of happiness.
17. Vanity, like the fly in the ointment, spoils all.
18. 'Tis distance lends enchantment to your view.
19. The gift will be precious when it comes.
20. You may expect a visit from a distant friend.
21. Acquaintances are many, friends few: take care!
22. The respect of society is a prize worth winning.
23. Out of industry comes great profit.
24. "No cards."
25. You will succeed according to your wishes.
26. Make good use of the talents you possess.
27. News from sea.
28. Fix your affections on a worthy object.
29. Beware of meanness, envy, and uncharitableness.
30. Contentment smooths the road of life.
31. Keep your eyes open, and see yourself as others see you.
32. Keep your promises.
33. Do nothing in haste to repent at leisure.





## CHAPTER III.—PUZZLES FOR THE PLAYGROUND.

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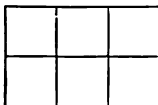
"Come, read me aright."

SIR WALTER SCOTT.

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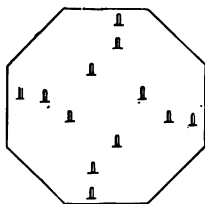
### 1.—THE MAGIC SQUARE.

WITH seventeen "splints," or small bits of wood, you are requested to make the following figure:—



What will you do with it? Why, remove *five* matches only, and yet leave no more than three perfect squares of the same size remaining. There, my boys; let me see you do *that*.

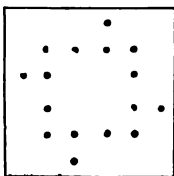
### 2.—THE CULTIVABLE ORCHARD.



Behold a piece of ground which is neither square nor round,  
 But an octagon ; and this I have displayed  
 In a way that's new but plain, and intended to retain  
 Three posts in every plot, though I'm afraid  
 You'll not make out my scheme, but think it all a dream,  
 When I tell you 'tis divided into four.  
 But solve the problem right, and *me* you'll much delight,  
 And another I will borrow from my store.

### 3.—THE SQUARE DIVIDED.

Draw a square on the ground ; place stones within it according to the arrangement adopted here ; and then divide the square so as to obtain two dots in each division, and eight in the centre.



### 4.—AN ORCHARD WITH A PLAN.

Take twenty-seven pieces of stick, and so arrange them as to have nine rows, and six trees in each row. This is the way Farmer Simmons planted *his* orchard. Can you be as clever as he ?

### 5.—A PUZZLE FOR CARPENTERS.

A plank was to be cut in two : the carpenter cut it half through on each side, and found he had two feet still to cut.

How was this? *N.B.*—No joke about the carpenter's *own* feet is allowable.

**6.—THE PEBBLE PROBLEM.**

Select ten well-shaped pebbles, and place them in a row upon a smooth surface. Now, take up any one of the series, and place it upon some other, always remembering that you pass over just one pebble. Repeat the process until no single pebble is left.

**7.—THE APPLE-TREE PUZZLE.**

Here is one of the "orchard" kind. Arrange ten twigs or pebbles, representing apple-trees, or any other trees, so that there shall be five rows, and in each row four trees.

**8.—THE PEACH-TREE PUZZLE.**

Another, and yet another. You will be as much puzzled, reader, as Macbeth when he was shown the long train of Banquo's descendants. I want twenty-seven peach-trees planted in ten rows, with six trees in each row. Demonstrate how this can be done by a suitable arrangement of twigs or stones.

**9.—THE HOLE, THE PLANK, AND THE CARPENTER.**

In Farmer Thomson's barn-floor there is a gap, just two feet wide and twelve long. He is a miser, you know; and having a plank by him, which measures three feet wide and eight feet long, he declares that Thomas the carpenter must cover the gap with this plank. Thomas succeeds in his task, and yet cuts the board only once in two. How was this done?

## 10.—THE BLIND ABBOT AND HIS MONKS.

Take a slate, or a sheet of paper, or a smooth sandy plot, or a bed of mould will do—whatever is nearest at hand—and bring your wits to bear upon the solution of this problem.

In the eight external cells of a square you have to arrange counters, pebbles, or pieces of paper, in such a manner that there shall always be nine in each row, though the whole number may vary from eighteen to thirty-six.

Now let us suppose that an old convent once existed, in which the cells were nine; the abbot lodging in the central—which I daresay was the most comfortable—and the monks in the side cells, three in each, forming a row of nine persons on each side of the building; the total population of the convent (including the abbot) being twenty-five.

3	3	3
3		3
3	3	3

Fig. 1.

4	1	4
1		1
4	1	4

Fig. 2.

The abbot, having good cause to mistrust the obedience and fidelity of his monks, frequently made a circuit of the convent at night, and counting them—always being perfectly satisfied if he found nine in each row. The monks, however, took advantage of his blindness to deceive him, and arranged themselves in the cells as in Figure 2, so that *four* could go out (two from each central cell, top and bottom), and yet the abbot found nine in each row.

2	5	2
5		5
2	5	2

Fig. 3.

1	7	1
7		7
1	7	1

Fig. 4.

The monks that went out returned with four visitors, and they were arranged with the monks in Figure 3, so as to count nine each way. The result was, that the abbot again thought the condition of his convent very satisfactory, while, in truth, affairs were going from bad to worse.

Success in ill-doing always makes men bolder ; and, the next night, the four wicked monks brought in four additional visitors, arranging them as in Figure 4.

On the third night, another batch of four was introduced, and the disposition then made is shown in the 5th Figure.

Finally, when, after some nights of revelry, the twelve strangers departed, and carried away with them six of the monks, the abbot made his usual circuit with his usual satisfaction ; for the cells had been filled up as in Figure 6, and last.

0	9	0
9		9
0	9	0

Fig. 5.

5	0	4
0		0
4	0	5

Fig. 6.

This puzzle I take, with alterations, from an American work, called "The Sociable ;" but it has appeared before under various forms. The two next are also old, but I adopt the American version.

## 11.—THE DISHONEST JEWELLER.

A lady sent a ruby cross—not the one Pope speaks of,—

“And on her breast a ruby cross she wore,  
Which Jews might kiss, and infidels adore,”—

but a valuable ornament, nevertheless,—to the jeweller, as it stood in need of some repair. As a precaution against the

$a$   
 $\circ$   
 $\circ$   
 $c \circ \circ \circ \circ \circ \circ \circ d$   
 $\circ$   
 $\circ$   
 $\circ$   
 $\circ$   
 $b$ 
 loss of any of her rubies, she counted them,  
 which she did in the following manner. She  
 found the cross contained in length, from  $a$   
 to  $b$ , nine rubies; reckoning from  $b$  to  $c$ , or  
 from  $b$  to  $d$ , she also counted nine. When  
 the cross came back, she found the number

of rubies, if counted in the same way as before, was correct, and yet two had been stolen. How did the dishonest jeweller accomplish this little trick? *Observe*: I am not responsible for the way in which the lady counted. That was her business; and a very bad one she made of it.

## 12.—THE GARDENER'S PUZZLE.

This can be carried out with pebbles, bits of wood, marbles, or the like. A gardener having twenty-four rose-bushes, planted them in two beds, twelve bushes in each, and each bed containing six rows, with four bushes in each row. And in his desire to affect a certain eccentricity, the gardener took care that each bed should differ from the other in design. Now comes the question, How was this done?

## 13.—A PUZZLE IN A CIRCLE.

I don't hold myself responsible for the badness of the following lines. All their demerits are due to their original author, whom I have been unable to trace out. Whatever there is of good in them, put down to my credit—especially, the first two and last two lines :—

Riddle me, riddle me, riddle me ree,  
 And say, I pray, how this can be :  
 Twenty lines upon paper trace,  
 On every line five circles place ;  
 These circles should, in their amount—  
 Or number—thirty-seven count ;  
 And every circle, orb, or sphere,  
 Upon an angle should appear ;  
 And at an equal distance lie  
 Upon each line—I know not why !  
 Riddle me, riddle me, riddle me ree,  
 And say, I pray, how this can be.

## 14.—THE SHEPHERD'S POSER.

Here, again, I feel it due to my reputation as a poet to announce that I have done my best to polish up the indifferent original of the following verses. That is to say, the following verses are not like the original in any respect, and, indeed, are much better. If you feel inclined to disbelieve me, reader, compare them with the ancient "stanzas." As Shakspeare says, "Look upon *this* poem, and on *that*."

'Twas a bright summer day, and the sky was as blue  
 As a lake 'mid the Alpine snow ;  
 The sun had dried up every drop of the dew,  
 And burned with a wonderful glow !



This morning I chanced with a shepherd to meet,  
 Who was driving his flock up to town ;  
 And seeing them ready to melt with the heat,  
 I exclaimed, with a dignified frown,—

“Don't you think it is wrong to treat animals so?  
 Be gentle, I pray, to your flock !”

“And so would I be, but I've some leagues to go  
 Between now and eleven o'clock.”

“Well, supposing you have,” I rejoined, “you should let  
 Them enjoy some repose by the way.”

“And, I' faith, so I will, if you think I can get  
 In good time to the market to-day.

“As you seem quite a dabster in all about sheep,  
 Can you tell me how many are here ?”

“No, not at a glance as they stand in a heap,  
 For their number is not very clear.”

“Well, suppose now that I had *as many* again,  
*Half* as many, and seven—d'ye see?

’Tis a poser, I know, and will cudgel your brain,  
 But just thirty-two there would be !”

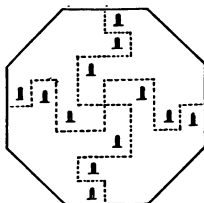
’Twas a bright summer day, and the sky was as blue  
 As a lake 'mid the Alpine snow,  
 When the shepherd propounded his problem so new ;  
 Can you tell me the answer, or no ?

#### THE PROBLEMS SOLVED.

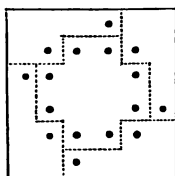
1. Answer to *The Magic Square*.—Remove the two upper corners on each side, and the centre line below, when the three squares will appear as thus :—



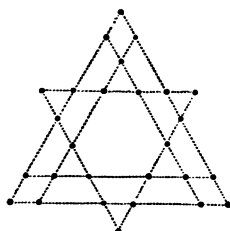
2. *The Cultivable Orchard.*—This puzzle is sufficiently explained by the accompanying illustration.



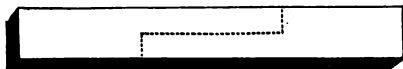
3. *The Square Divided.*—This puzzle is also best explained by a reference to the diagram.



4. *An Orchard with a Plan.*—There are several ways of solving this puzzle. One example, which I think the prettiest, will suffice; and my readers can afterwards put their skill to the test.



5. *A Puzzle for Carpenters.*—Easily solved. The timber must be cut in the following fashion :—

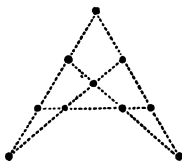


6. *The Pebble Problem.*—1, 2, 3, 4, 5, 6, 7, 8, 9, 10 pebbles. Place 4 upon 1, 7 upon 3, 5 upon 9, 2 upon 6, and 8 upon 10.

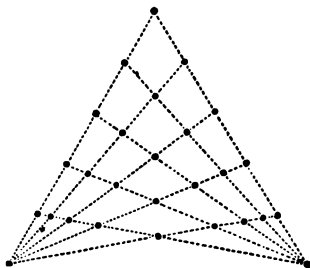
Thus: 

4	7	5	2	8
1	3	9	6	10

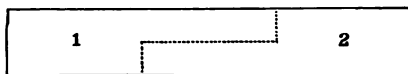
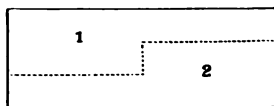
7. *The Apple-tree Puzzle.*—The following diagram offers a solution :—



8. *The Peach-tree Puzzle.*—The peach-trees were planted as shown in the illustration :—



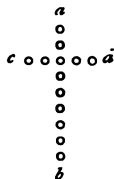
9. *The Hole, the Plank, and the Carpenter.*—The plank was cut after the following fashion :—



10. *The Blind Abbot and His Monks.*—The deception under which the unfortunate abbot laboured was owing to the following circumstance :—

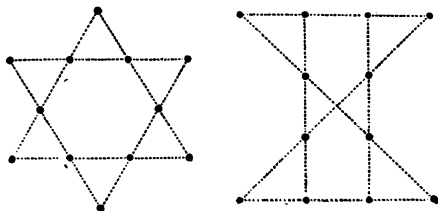
The numbers in the angular cells were counted twice, these cells being common to two rows. The more, therefore, the angular cells are filled by emptying those in the middle of each row, the greater these double enumerations become. Thus, then, the number, though really diminished, appears always to be the same ; while the contrary is the case in proportion as the middle cells are filled by emptying the angular ones, which renders it necessary to add some units for the purpose of making up nine in each row.

11. *The Dishonest Jeweller.*—The ruby cross had been re-arranged in the following manner :—

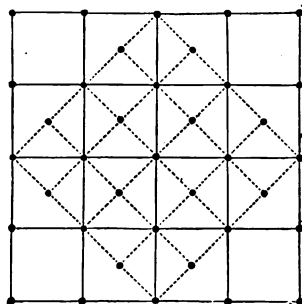


12. *The Gardener's Puzzle.*—You are requested to observe

that the rose-bushes were planted in the manner shown in the illustration :—



13. *A Puzzle in a Circle :—*



14. *The Shepherd's Poser.*—There were *ten* in the flock ; add as many again, *ten* ; half as many, *five* ; and *seven* additional. Thus,  $10+10+5+7=32$ .

#### 15.—NONSENSE QUIBBLES.

1. How can I draw a circle round a person placed in the middle of the room so that he shall be unable to escape from it ?

2. How am I to stretch my arms apart, having a coin in

each hand, and yet, without bringing together both my hands, to cause both coins to come into the same hand?

3. Tell me how to place a candle in such a manner that every person shall see it, except one, although he shall not be blindfolded, nor prevented from searching every part of the room, neither shall the candle be hidden?

4. How am I to avoid looking at a book laid open on the table in front of me, though there shall be a candle on each side, and my head is kept directed towards it?

5. I have an apple in each hand. One I may eat; the other I must neither sell, lend, give away, drop, cut up, injure, or throw aside. What am I to do with it?

6. How shall I, without leaving the room, seat myself in a place where no other person can?

ANSWERS.

1. Draw it with chalk around his body.
2. Place the coin on a table; then turn round, and take it up with the other hand.
3. See that there is no looking-glass in the room, and place the candle on his head.
4. Shut your eyes.
5. Exchange it for something else.
6. Seat yourself in your neighbour's lap!






## CHAPTER IV.—OUT AND ABOUT.

---

"See on yon verdant lawn, the gathering crowd  
Thickens amain.  
Room for the master of the ring, ye swains,  
Divide your crowded ranks—before him march  
The rural minstrelsy, the rattling drum,  
The clamorous war-pipe, and far-echoing horn."

SOMERVILLE, *Rural Sports*.

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UT and about!" Words full of joyous meaning to schoolboys, for they imply, in the first place, a holiday; and in the second, a holiday spent beyond "bounds"—beyond the somewhat monotonous area of the dusty playground—in green lanes, it may be, or on sweet fresh meadows, or in the depths of the sombre woodland. "Out and about," at all times, means "healthy out-of-doors recreation;" in spring, and summer, and winter; and especially in winter, when the frosty herbage is crisp and sharp, and crackles under one's feet like fagots in a bonfire—when a fantastic drapery of snow clothes every spray and barren branch—and the pool glitters with its icy surface like polished marble, or smoothen silver. Then, too, winter is the season for that liveliest of "out and about" pastimes, exhilarating, invig-

orating, inspiring SKATING ! Do you remember the poet Wordsworth's animated description ? He tells us how—

"In the frosty season, when the sun  
Was set, and, visible for many a mile,  
The cottage-windows through the twilight blazed,  
He heeded not the summons."

"Happy time," he continues,—

"Happy time  
It was indeed for all of us; for me  
It was a time of rapture! Clear and loud  
The village clock tolled six—I wheeled about  
Proud and exulting, like an untired horse  
That cares not for its home.—All shod with steel,  
We hissed along the polished ice, in games  
Confederate, imitative of the chase  
And woodland pleasures,—the resounding horn,  
The pack loud-bellowing, and the hunted hare.  
Not seldom from the uproar I retired  
Into a silent bay,—or sportively  
Glanced sideways, leaving the tumultuous throng,  
To cut across the image of a star,  
That gleamed upon the ice; and oftentimes,  
When we had given our bodies to the wind,  
And all the shadowy banks on either side  
Came sweeping through the darkness, spinning still  
The rapid line of motion, then at once  
Have I, reclining back upon my heels,  
Stopped short; yet still the solitary cliffs  
Wheeled by me—even as if the earth had rolled  
With visible motion her diurnal round!"

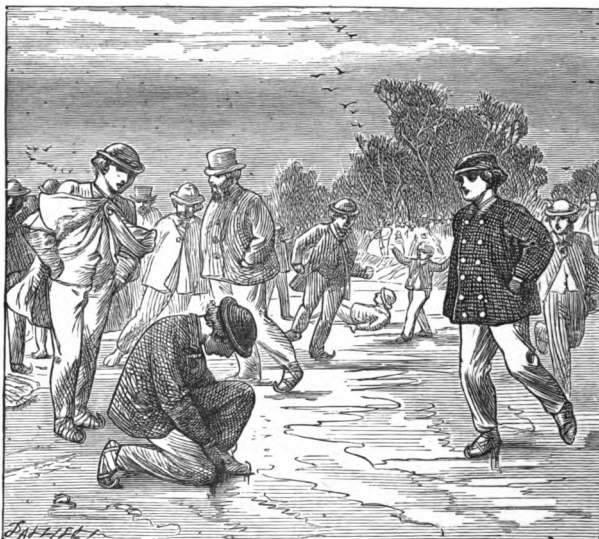
Our long quotation naturally brings to us a consideration of the principles and *modus operandi* of—

### 1.—SKATING,

by means of which amusement, "Men," says the German Klopstock, "like the gods of Homer, stride with winged feet over the sea transformed into solid ground." It was a



popular pastime with the hardy Norsemen, whose god Ulla is represented by Snorro Sturleson, as famous for the beauty of his person, the force of his bow, and the excellence of his skates; and probably it was from their Danish invaders



that the English learned "the art," in which case they may be held to have made some compensation for their inroads upon Saxon land. Fitzstephen, the old London chronicler, informs us that in his time the London youths were wont to fasten the leg-bones of animals under their feet, tying them round the ankles, and then taking a pole shod with iron in their hands, they pushed themselves forward along the ice with remarkable rapidity. Others, he says, would

fashion out of ice a seat as large as a millstone, and placing upon it one of their companions, would draw him along, until happening upon a very slippery and treacherous place, all the merry-makers fell down together—an amusement, as it appears to us, of no very enlivening character.

The Dutch are especially famous as skaters, the vast space afforded by their canals tending to encourage them in constant practice. They skate not only for amusement, but as a matter of business; and it is no unusual spectacle to see a group of Dutch market women, with baskets of eggs on their heads, skating their way to market with equal grace and swiftness. It is related that in 1808, two young women at Groningen skated thirty miles in two hours. The skate now in vogue is supposed to have been introduced into England from Holland.

*Construction of the Skate.*—The wood of the skate should be slightly hollowed to adapt it to the tread of the foot; and the heel of the boot must be thick enough to admit of the entrance of the screw or peg. The iron which lies under the foot is called the *blade*; it varies in different kinds of skates, so that the skate may be adapted to the nature of the ice; but the learner should never use a skate whose blade is more than three-quarters of an inch deep, and a quarter broad. It should be well secured in the wood, and not project much beyond it. Fluted skates, that is, skates with a groove running along the centre of the blade, should not be used by beginners, nor in fact by any persons who are not of a very light weight.

*Putting on the Skates.*—The learner must kneel on one knee, and fasten the skate on the foot of the other leg. If he has a skate boot, or a high-laced shoe, so much the

better. It must be fastened securely to the foot, and closely, but not too tightly, strapped round the ankle, so that the foot will have free play, while, nevertheless, the skater feels confident in the security of his skates.

*Things to be remembered.*—Very rough or very smooth ice, and the ice underneath a bank, should be avoided.

The learner should be confident, but not impetuous; cool and collected, and reliant upon his own resources. His feet must not be suffered to get wide apart, and the heels should be kept rather close together. He must keep the ankle of the foot firmly on the ice, inclining the body (so as to gain the edge of the skate), with a quick and decisive, but not hasty movement. The leg which is on the ice should be held perfectly straight, for though the knee must be somewhat bent at the time of starting, it should be straightened as quickly as possible without any jerk. The body should be kept erect, and the face elevated, and the arms raised or put down at the same time as the legs. To stop, you slightly bend the knees, draw the feet together, incline the body forward, and press upon the heels; or turn short to the right or left, the foot on the side to which you turn being the most advanced, and supporting part of the weight.

*Starting upon the Inside Edge.*—The learner's first attempt is to walk, but the walk soon changes into a slide. This is effected by pressing the inside edge of one skate against the ice, and moving forward with the other foot. The beginner, then, must strike out slowly with the right foot, and strike the ice sharply with the inside edge of the left skate, at the same time reclining the right shoulder

shortly forward. Having thus gained an impetus of about a yard, he must next advance the left foot, bring forward the left shoulder, (inclining to that side,) strike from the inside edge of the right skate, and proceed as before.

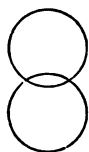
*The Outside Edge, or Forward Roll.*—To get on the outside edge of the right foot, the skater must, as soon as he has put that foot in motion, advance the left shoulder, throw back the right arm, look over the right shoulder, and incline the whole person boldly and decisively to that side, keeping the left foot suspended behind, with its toe closely pointed to the heel of the right. Thus an advance is made, and the skater must next bring the left foot past the inside of the right with a slight jerk, which produces an opposing balancing motion of the body. Poise the right foot for a moment, first on the outside of the heel and then on the inside of the toe, and by placing the left foot down before it, and striking outside to the left, giving at the same time a slight push with the inside of the right toe, you pass from right to left. The skater then continues to change from left to right, and right to left in the same manner, keeping himself erect, and not remaining too long upon one leg.

*The Dutch Roll* is so called from the peculiar motion of the Dutch tradesmen and market-women when pursuing their daily avocations. It is done on the outside edge forward, diverging no more from a straight line than is requisite to keep the skate on its edge.

*The Cross Roll or Figure Eight*, is also performed on the outside edge forward, by completing the

Left Foot ( Right Foot  
Left Foot ( Right Foot

circle of which the Dutch roll is only a segment. When the skater has finished the stroke on the right foot, he should throw the left quite across it, which will make him press hard on the outside of the right skate, from which he must immediately strike, at the same time flinging back the left arm, and looking over the left shoulder, to bring him well upon the outside of the left skate. By completing the circle in this manner on each leg, the figure 8 is formed, each circle being correctly formed before the foot is changed.



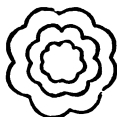
*Figure of Three*—performed on the inside edge backwards. The upper part of the 3 is formed like the half-circle, on the heel of the outside edge; but when the half circle is complete, the skater leans suddenly forward, and rests on the same toe inside, by which means a backward motion is produced, developing the tail of the figure. “At first,” says a good authority, “the skater should not throw himself quite so hard as hitherto on the outside forward, in order that he may be able the more easily to change to the inside back. He may also be for some time contented with much less than a semi-circle before he turns. Having done this, and brought the left leg nearly up to the other, the skater must not pass it on in advance, as he would to complete a circle, but must throw it off gently sideways, at the same moment turning the face from the right to the left shoulder, and giving the whole person a slight inclination to the left side. These actions throw the skater upon the



inside of his skate; but as the first impulse should still retain most of its force, he continues to move on the inside back, in a direction so little different, that his first impulse loses little by the change. If unable to change the edge by this method, the skater may assist himself by slightly and gently swinging the arm and leg outward, so as to incline the person to a rotary motion. This swing, however, must be corrected as soon as the object is attained; and it must generally be observed that the change from edge to edge is to be effected merely by the inclination of the body, not by swinging. When the skater is able to join the ends of the 3, so as to form one side of a circle; then by striking off in the same manner, and completing another 3 with the left leg, the combination of the two will form an 8. In the first attempts, the 3 should not be made above two feet long, which the skater will acquire the power of doing almost imperceptibly. He may then gradually extend the size as he advances in the art. Though backward skating is spoken of, the term refers to the skate only, which in such cases moves heel foremost, but the person of the skater moves sideways, the face being always turned in the direction in which he is proceeding."

The *Back Roll* is a means of moving from one foot to the other alternately. Turning his face towards the left shoulder, he presses the inside of the left skate upon the ice, and immediately strikes from it to the outside back of the other, by bearing into the ice as forcibly as he can at the toe. The "back cross roll" is performed in a similar manner, but the stroke is from the outside instead of the inside of the skate.

Having gained perfection in these preliminary movements, the skater may now amuse himself by acquiring a knowledge of the principal figures of the Dutch maze, the true lover's knot, and the "Cornua Ammonis," or by learning to take a part in a quadrille or waltz.



a. Dutch Maze.



b. True Lover's Knot.



c. Cornua Ammonis.





## 2.—CROQUET.

For the last five years the game of Croquet has been rising in public estimation, despite the ridicule of *Punch* and other humorists, and in the face of the persistent opposition of old maids, old bachelors, and all the *laudatores temporis acti*, who object to a new sport as they would to a novelty in politics. Every schoolboy knows with what an outburst of prejudice the great designs of Stephenson were received; and how that the first ingenious individual who proposed to illuminate our streets and dwelling-houses with gas was denounced as a madman! What wonder, then, that croquet



has had its enemies; and that, if it has triumphed, it has triumphed in defiance of a vigorous antagonism. And, sooth to say, the game is an innocent game, while admirably adapted to display Master Jack's correctness of calculation and power of organization, no less than Miss Kate's grace of attitude and urbanity of disposition. It is also a *family* game; that is, it is excellently fitted to amuse any little family-circle who can have access to a small plot of level turf; and is almost as certain to prove entertaining to Fanny, aged ten, and Alfred, aged nine, as to Mr. Horace Brown, junior, or Miss Brown, *ætat* nineteen. It can be played by brothers and sisters together—a great advantage; and even paterfamilias and materfamilias, or aunt and uncle, may take a share in it. Such a game, we think, was much wanted; and we hold the inventor of croquet to deserve the gratitude of every right-thinking and judicious-minded individual.

We proceed to specify the laws of croquet, and to describe the manner in which it is played. But it is necessary we should premise that croquet has had several law-makers, and that almost every knot of players have their own modifications. In fact, the game is easily rendered more difficult or more facile according to the taste of its professors. Some there are who look upon Captain Mayne Reid as the Lycurgus, the Solon, perhaps as the Draco of the game; while others follow out the instructions of Mr. Jaques, so well known as a manufacturer of croquet implements; and others the rules which emanated from a grand divan of croquet-artistes summoned by the editor of *The Field* newspaper.

The following laws and explanations must, therefore, be accepted in a general sense; and the player is at liberty, after mastering their *principles*, to modify his practice according to any authority he chooses.

First, we have to consider the dimensions of

#### THE CROQUET-GROUND.

This should be a smooth and level plot of turf, kept well mown, and free from inequalities. It should be rolled very frequently; and in dry weather occasionally watered, but some hours before the game begins. The ground should be raised on each side, to prevent the balls from rolling to illimitable distances, and to furnish a species of miniature terrace, where spectators may place their seats, and which, if you please, may be adorned with some graceful vases of flowers. Its extreme length, for large parties, should be 90 to 100 yards; on no account should it be less than 30 yards—unless you live in a town, and your garden is confined to Liliputian dimensions, in which case necessity knows no (croquet) laws. Its breadth, compared with its length, should be in the proportion of 3 to 5; that is, if the ground be 30 yards long, it should measure 18 yards wide.

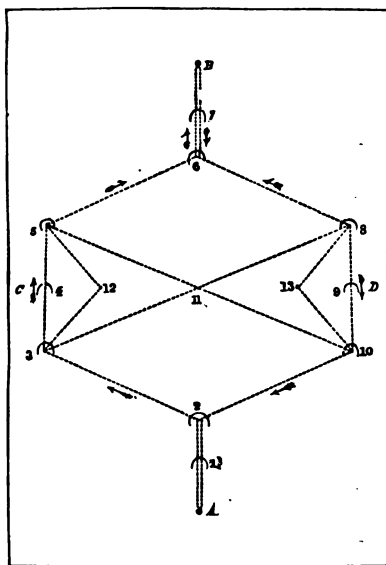
#### THE CROQUET IMPLEMENTS

Consist of two turning sticks, ten iron hoops, eight wooden balls (of different colours), eight mallets (corresponding to the balls in colour), and eight clips (also of various colours). The best mallets are made of ash; the best balls of beech-wood. Sets of croquet by different makers are sold at all prices—

from 15s. up to £5, 5s., according to the quality and make. A very good set may be obtained for 30s. The number of players may be eight, six, or four. But the game of eight is unpleasantly slow and protracted; and a match with six players, well played, will occupy the best part of an afternoon. It is better to divide the players into two sets; one set starting from the winning stick, and the other simultaneously from the turning stick, so as to prevent the possibility of confusion.

#### ARRANGING THE GROUND.

The plan of the original game is as follows:—



Occasionally hoops 4 and 9 are removed, and a hoop inserted in the centre 11, which renders the game somewhat more difficult; or hoops 4 and 9 may be shifted to 12 and 13 for the same purpose. [The dotted lines ..... indicate the direction of the balls.]

In laying out the ground, care must be taken that the turning sticks A and B should be placed in the exact centre of the breadth or narrower side. Then measure the distance from A to B, and cut a piece of string one-tenth of the length, which, if it is thirty yards, will give you three yards for the length of your string. Now, this will be the exact distance at which you must set your hoops 1 and 2 from the starting stick and from each other respectively. In like manner, at the other end of the ground, arrange the turning stick, and hoops 7 and 6. The only hoops now to fix are the side hoops. These should be parallel to the centre line, and six yards (or two-tenths) from it on each side. Hoops 3 and 10 must be at the same distance from number 2, and hoops 5 and 8 from hoop 6. The distance between hoops 3, 4, and 5, and 8, 9, and 10, will be one-tenth, or three yards.

#### PLAYING THE GAME.

The turning sticks are ornamented with rings of colour in the following order, beginning from the top: blue, pink, black, yellow, brown, orange, green, and red. Each player chooses a colour, and takes a mallet, a ball, and a clip to correspond. The order of the colours gives the order in which the players play; and as, if there are two parties, those on each side play alternately, it follows that, in a

game of eight, the dark balls—blue, black, brown, green—will be opposed to the light—pink, yellow, orange, red. The use of the clips is to show the last ring through which the player has passed, though some players prefer to show the *next* ring through which they *have* to pass; in either case, they register the progress of the game, and prevent any dispute arising between the combatants. They are simply hung upon the hoops, and moved forward or backward as the players move.

The object of the game is to drive your ball in succession through all the hoops, in the direction indicated by the dotted lines on the diagram, and to strike the two posts. The player who first succeeds in accomplishing this performance, and returning to the starting-post, wins; and the side, all whose members first achieve the same feat, is the winning side.

This seems simple enough—on paper—but is by no means so simple in reality. Much judgment, foresight, and tact are required to make a skilful player. For the game is complicated by a privilege which is the real and true *croquet*. If a player hit with his ball an opponent's, he is permitted to place his ball against the one he has struck, and, planting his foot upon his own ball, he strikes it with his mallet in such wise as to drive the hostile ball out of its course, and in any direction he may consider most beneficial for himself or his side. This is *croquet*. But he may also *croquet* a partner's ball, and in that case may send it forward through one or more hoops, to the great advantage of his fellow-player. Only the reader must remember, no

player can croquet or be croqueted until he has passed through the first hoop. It is this act of croquet which makes all the interest and difficulty of the game.

Now, there is either a "tight" croquet or a "loose" croquet. In the former, the striker fixes his foot firmly on the ball; in the latter, he strikes without using his foot.

"Loose croquet" is susceptible of certain variations. The two balls may be placed directly behind one another, in such a manner that they and the long axis of the head of the mallet shall be in the same straight line when the player takes his stroke. A quick, sharp blow, under these circumstances, will drive the croqueted ball forward, while leaving the player's almost stationary.

If the player wishes to keep his own ball perfectly still, and yet not to play "tight croquet," he has only to strike the said ball below the centre;

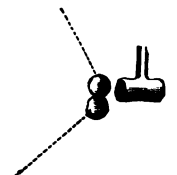


LOOSE CROQUET.

which mode of play is known as "dead croquet." Again, he may play "rolling croquet;" that is, he places the balls directly behind each other, as before; but in striking, he allows the mallet to follow the balls, causing the two balls to roll on together. This method is often very useful in helping forward a fellow-player. There is also "splitting croquet," in which the balls are placed at an angle to the mallet's head, and therefore, when struck, fly in opposite directions, or "split."

A splitting croquet may be taken with as little movement as possible of the croqueted ball. Some law-makers do not require any disturbance of the second ball, so that the two

touch ; and hence this mode of splitting croquet is called "taking two off." We think that in all cases it is best not to insist on the movement.



**SPLITTING CROQUET.**  
Showing the direction which  
the balls will take.

*Croquet* must not be confused, as it too often is, with *Roquet*. "*Roquet*" is the act of driving the player's ball, by a blow of his mallet, against another ball. It is the act of "*roquet*" that entitles you to the privilege of "*croqueing*"\* the ball so struck.

Let us now mark the progress of the game.

"Blue"—the holder of the blue mallet and ball—begins by placing his ball twelve inches, or a mallet's length, from the starting-post, and endeavouring, with a sharp, straight stroke delivered against the centre of the ball, to impel it through the first hoop. If he succeeds, he goes on playing ; passes the second hoop, and then through the third. Perhaps he fails in clearing the third hoop, in which case he is said to be "*wired*," and has to pause until his turn comes round.

[A ball is "*in play*" as soon as it has cleared the first hoop. It continues to be "*in play*" until it makes a *roquet*, when it is said to be "*in hand*." A ball "*in hand*" must take croquet, after which it is again "*in play*." Other definitions we shall give hereafter.]

Blue being brought to a stand for awhile, Pink plays, and, having gone through the second hoop, roquets Blue's ball, which he afterwards croquets, driving it, perhaps, to

\* Or "*croqueting*." It is spelt both ways ; but the spelling adopted in the text seems to us the more correct.

the other end of the ground, so as to delay Blue's chances of getting into the game. He then clears hoops 3, 4, and 5, but fails to clear the sixth hoop. Black then comes on the field, and, in their respective turns, the other players mingle in the fray, until the fun becomes "fast and furious," and great judgment is required to avoid an unlucky croquet or to make a successful hit. If two or three balls lie close together, and the player roquets one of them, he may, after croqueuing it, proceed to croquet the others, evidently to the great benefit of his own side, and to the serious detriment of his opponents.

After clearing hoops 1, 2, 3, 4, 5, 6, and 7, the players are required to strike the turning-post, and then they commence their return-journey. Some authorities will not allow the player who has struck the turning-post to be "in play," but compel him to pause there until his turn again comes round. We hold this, however, to be an unfair and absurd innovation, and consider that it is but a point in the game, like passing a hoop, and that the player is fully entitled to continue his homeward progress.

As soon as he has reached the starting-point, a player becomes what is technically called a *Rover*, and earns the liberty of roving about the ground to attack his foes and assist his friends. He is not allowed, however, to croquet the same ball twice in one turn, and his privileges are otherwise restricted and defined by laws which we shall shortly explain.

When all the players on one side have passed through all the hoops, and struck the two posts, the victory is theirs, and the game finished.



## DEFINITIONS.

The term "in order" signifies the succession of hoops and posts which have to be cleared by every player. A player having passed through No. 1, must take No. 2 "in order;" that is, he must not attack No. 3 before he has cleared No. 2.

"Running a hoop" means sending a ball through it by a blow of the mallet. This, of course, is identical with "clearing" or "passing through" a hoop. If a ball remains under the hoop, and it is doubtful whether it is *quite* through, the question is decided by applying a straight edge, or, more roughly, a mallet behind the hoop—the hoop, of course, being perpendicular. If the straight edge or handle of the mallet touches the ball, the hoop is not run.

A "point" is made when the player runs or clears a hoop, or hits a post, or runs a cage; each, of course, in order.

A post is *hit* when the striker's ball is seen to move it, or when the sound of the ball against it is heard.

A "cage" is "run" when the ball has passed through it in *any* direction.

A "turn" is the innings of any one player.

## LAWS OF CROQUET.

1. The ball, at the commencement of the game, must not be placed more than a mallet's length from the starting-post.

2. Strokes must be given with the *head* of the mallet, and not the side. If a hoop is in the way, so that the whole length of the mallet's head cannot be got down to strike the ball in the desired direction, the player must either hit in some other direction, or content himself with a cramped stroke.

3. A ball must go through a hoop to constitute a run.

4. In striking, the mallet must fully and fairly hit the ball, and not be pushed along the ground after the stroke has been made.

5. The course of the mallet in striking must be *across* the body, from left to right, or right to left. [This law, it is but right to say, is not insisted upon by many authorities. To hit the ball right before the body, or to "spoon" it, is, however, very ungraceful, and unworthy of a good player.]

6. The player's hand or hands, when holding the mallet, must be eighteen inches from the mallet's head.

7. If a player play with any other ball than his own, he loses his turn, and replaces the ball in its proper position, unless the error is not discovered before he has made his second stroke.

8. A player may in one stroke drive his ball through more than one hoop.

9. If a ball, while rolling, is touched or stopped by the player on his side, the player loses his turn. If by the other side, the striker may either take his stroke again, or, if entitled to another stroke, may proceed with the balls left where they stopped.

10. If the player croquets a ball which he is not entitled to croquet, he loses the remainder of his turn, and the ball or balls moved must be replaced. Should not the error be discovered before the player has made his next stroke, the croquet holds good, and the player continues his turn as though no error had been committed.

11. If a ball is moved in taking aim, it counts as a stroke. [We think this law may advantageously be waived in ordinary play, but it should be enforced in a match.]

12. If a player makes a second hit—when the first has not been hard enough, for instance—he loses his turn, and the ball must be replaced.

13. If he plays out of turn, he loses all benefit from any point or points he may make; and the balls are to be replaced, unless the error should not be discovered till after the next striker has played his first stroke.

14. Balls struck beyond the boundaries of the croquet-ground must at once be replaced half a mallet's length within the edge, measured from the spot where they went off, at right angles to the margin.

15. In playing "tight croquet," if the player allows his ball to slip, he loses the remainder of his turn.

16. A ball driven through its hoop or cage, or against its post, "in order," by an antagonist, counts that point, and at its next turn is "in order" for the next point, just as if the player had made the previous one by his own play.

17. If a ball strike another ball, and these run a hoop, the player may either croquet or continue his stroke, and is not required to pass through the same hoop again.

18. But if the ball strike the player's person or mallet, and then run a hoop, the stroke does not count.

19. A ball can be croqueted through its own hoop.

20. If a ball, instead of playing at its hoop, play at a ball on the other side of the hoop, and has then to be moved by the hand through its own hoop in order to croquet, it is not considered to have cleared the hoop, and must return to the proper side, and go through in the ordinary manner.

21. If a player strike a ball which he cannot croquet, and that stroke sends his ball through a hoop, the last stroke is valid, and the player continues his turn.

22. If a ball, after passing through a hoop, roll back again, it is to be considered as having run the hoop.

23. The player may croquet whenever his ball strikes another, provided that the ball he has struck does not hit the winning-post after having cleared the hoops.

24. No ball can croquet, or be croqueted, until it has run the first hoop.

25. No ball, except a rover, can croquet the same ball twice until the striking ball has run a hoop or touched a post since the first croquet.

26. A player, after striking a ball, is not compelled to croquet it, but may play in any direction he thinks fit, always provided that he plays from the place where his ball lies.

27. If a player, in the act of croqueing, do not move the croqueted ball at least six inches, he may replace the ball, and take a second stroke.

28. A player may diverge from his course as he pleases, and croquet any player's ball wherever it may be placed.

29. If a ball, when croqueted, hit another, the second ball does not croquet the third.

30. If a player by one stroke hit two or more balls, and croquet one, he is required to croquet all he has struck.

31. If a player hit a ball through a hoop, which he himself clears at the same time, he gains but one additional turn.

32. If a ball be croqueted behind the starting-post, it may, before playing, be placed a mallet's length in front of it.

33. Striking the post is in all respects equal to running a hoop.

34. If a player in croqueing strikes the winning-post, it does not count; nor is it valid when a ball, in croqueing, slips from under the foot and strikes the turning-post.

35. No rover may croquet the same ball twice in one run.

36. A rover may only play a second stroke when he has croqueted another ball.

37. A ball is "dead" when it has run all the hoops and struck the two posts.

38. A rover who hits another ball, and then strikes the post, is "dead," and cannot take another turn.

39. A match is best of three games.

40. Every player must keep his or her temper, and the gentlemen must remember their *devoirs* towards the ladies.

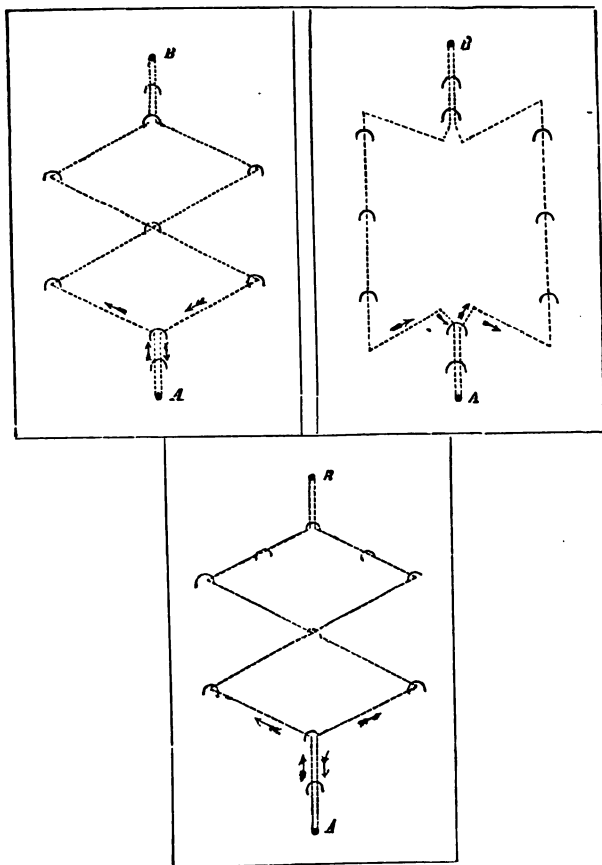
41. Finally, practice makes perfect! \*

[PARLOUR CROQUET, issued by Messrs. Jaques and Son, is an in-door imitation of the game, capable of being played upon a parlour-table. The principles and laws are identical; but in croqueing, the player fixes the forefinger of his left hand on the ball to be croqueted instead of his foot; and some other variations, rendered necessary by the narrowness of the area, are introduced.]

\* For further information, the reader may consult the numerous Treatises on Croquet, an article in *London Society*, vol. ix. (for 1866), and "Croquet: its Implements and Laws," published at 346 Strand (in 1866). Directions for playing the game are also furnished by the different makers, of whom Jaques and Son were the original, and are, in our opinion, the best.



DIAGRAMS ILLUSTRATIVE OF THE VARIOUS POSITIONS IN WHICH  
THE HOOPS MAY BE PLACED.



A, Starting-post.

B, Turning-post.



### 3.—CRICKET.

" 'A noble game, sir, eh? ' "

" 'It is more than a game; it is an institution,' said Tom.

" 'Yes,' said Arthur, 'the birth-right of British boys, old and young, as Habeas Corpus and trial by jury are of British men.' "—*Hughes' Tom Brown's School Days*.

"Cricket relies on a cool head, a quick eye, a supple wrist, a swift foot; all the nobler attributes of the man, mental and physical, are brought into play by it."—*Temple Bar Magazine*, Sept. 1862.

Who invented Cricket? Whence is the appellation of the game derived? When and where was it first introduced? Was it known to the Saxons or the Normans? These are questions which archæologists, despite the most sedulous research, have been unable to answer satisfactorily; nor

have they determined whether the word *cricket* is a corruption of the *cheegar* of the Persians. It seems probable, however, that it has grown out of a thirteenth century game called *Club Ball*, and that it is identical with the ancient sport of "Hand-in and Hand-out," and the Scotch game of "Cat and Dog." *Creag* or *Criece* (Saxon for a crooked stick) was the name of a game played early in the fourteenth century. "In the Bodleian Library," says Strutt, "there is a MS. dated 1344, which represents a figure, a female, in the act of bowling a ball to a man, who elevates a straight bat to strike it. Behind the bowler are several figures, male and female, waiting to stop and catch the ball, their attitudes grotesquely eager for the 'chance.' The game is called *Club Ball*, but the score is made by hitting and running, as in cricket."

From the silence, however, of our poets and dramatists respecting it, we should imagine that the game did not become popular until towards the close of the seventeenth century. Edward Phillips, who wrote in 1685, represents a lady as addressing her lover thus: "Will you not, when you have me, throw stocks at my head, and cry, 'Would my eyes had been beaten out of my head with a cricket-ball the day before I saw thee?'" Stowe mentions it as one of the pastimes of the lower order of Londoners, and Tom D'Urfey as a sport in which the Welshman *Shenkin* excelled:—

" Her was the prettiest fellow  
At foot-ball or at cricket;  
At hunting chase or nimble race,  
By heaven, how her could prick it!"

The game gradually developed itself into something much resembling the great national sport of the nineteenth century—its records really commencing from about 1746, when we hear of a match played by Kent against All England, in the Artillery Ground, London. By the earlier years of the present century, it had spread from the northern counties to Kent and Surrey, and from Kent and Surrey over all England. “Everywhere it was played. It was encouraged at our public schools; gentlemen’s parks were lent to it; the village green resounded with it; noble and peasant, the clergyman and the layman, the lawyer and the doctor, the lawyer’s clerk and the doctor’s lad, the artisan and his master, took part in, and enjoyed it. Lord Byron in 1805 played in the Harrow Eleven against Eton, and we know that the excellent and philanthropic William Wilberforce was laid up by the severe blow which he received on the leg whilst playing at the game with his sons. Tom Walker, Beldham, John Wills, Fennex, Hammond, Lambert, Sparks, Burnett, and Freemantle, were the best professionals of the day; though within four or five years Budd, Brand, Osbaldeston, Parry, Ward, Howard, Bigley, Thurnwood, Thaldercourt, Slater, Flavell, Ashby, Searle, and Saunders, appeared upon the scene; and before two decades had run out, the ball had been handed over to Broadbridge and Lillywhite, Thynn and Fuller Pitch. The Dukes of York, Richmond, Bedford, and Hamilton, the Earls of Thanet and Darnley, Lord Derrymore, and many others of the nobility not only patronized, but enjoyed it heartily; whilst even the Prince Regent on several occasions played in the White



Conduit Fields. When Lord's Fields existed where Dorset Square is now, a mark was set up which was long known as 'the Duke's strike,' for it recorded a hit of 132 yards in the air from the famous bat of his grace the Duke of Hamilton."\*

#### THE LAWS OF CRICKET.

*As Revised by the Marylebone Club in 1860.*

1. The *Ball* must weigh not less than five ounces and a half, nor more than five ounces and three quarters. It must measure not less than nine inches, nor more than nine inches and one quarter in circumference. At the beginning of each innings, either party may call for a new ball.

2. The *Bat* must not exceed four inches and one quarter in the widest part. It must not be more than thirty-eight inches in length.

3. The *Stumps* must be three in number, twenty-seven inches out of the ground; the *Bails* eight inches in length; the *Stumps* of equal and sufficient thickness to prevent the ball from passing through.

4. The *Bowling Crease* must be in a line with the stumps; six feet eight inches in length; the Stumps in the centre, with a return crease at each end towards the Bowler, at right angles.

5. The *Popping Crease* must be four feet from the wicket, and parallel to it; unlimited in length, but not shorter than the Bowling Crease.

6. The *Wickets* must be pitched opposite to each other by the umpires, at the distance of twenty-two yards.

7. It shall not be lawful for either party during a match, without the consent of the other, to alter the ground by rolling, watering, covering, mowing, or beating, except at the commencement of each innings, when the ground shall be swept and rolled, unless the side next going in object to it. This rule is not meant to prevent the striker from beating the ground with his bat near to the spot where he stands during the innings, nor to prevent the bowler from filling up holes with saw-dust, &c., when the ground shall be wet.

\* Temple Bar Magazine, September 1862.

8. After rain, the Wickets may be changed with the consent of both parties.

9. The *Bowler* shall deliver the ball with one foot on the ground behind the bowling crease, and within the return crease, and shall bowl four balls before he changes Wickets, which he shall be permitted to do only once in the same innings.

10. The ball must be bowled. If thrown or jerked, or if the *Bowler*, in the actual delivery of the ball, or in the action immediately preceding the delivery, shall raise his hand or arm above his shoulder, the Umpire shall call, "No ball."

11. He may require the *Striker* at the wicket from which he is bowling to stand on that side of it which he may direct.

12. If the *Bowler* shall toss the ball over the *Striker's* head, or bowl it so wide that, in the opinion of the Umpire, it shall not be fairly within the reach of the batsman, he shall adjudge one run to the party receiving the innings, either with or without an appeal, which shall be put down to the score of Wide Balls. Such ball shall not be reckoned as one of the four balls; but if the batsman shall by any means bring himself within reach of the ball, the run shall not be adjudged.

13. If the *Bowler* deliver a "no ball" or a "wide ball," the *Striker* shall be allowed as many runs as he can get, and he shall not be put out except by running out. In the event of no run being obtained by any other means, then one run shall be added to the score of "no balls" or "wide balls," as the case may be. All runs obtained for "wide balls" to be scored to "wide balls." The names of the bowlers who bowl "wide balls" or "no balls" in future to be placed on the score, to show the parties by whom either score is made. If the ball shall first touch any part of the *Striker's* dress or person (except his hands), the Umpire shall call "Leg bye."

14. At the beginning of each innings the Umpire shall call "Play;" from that time till the end of each innings no trial ball shall be allowed to any *Bowler*.

15. The *Striker is out* if either of the bails be bowled off, or if a stump be bowled out of the ground;

16. Or, if the ball, from the stroke of the bat, or hand, but not the wrist, be held before it touch the ground, although it be hugged to the body of the catcher;

17. Or if in striking, or at any other time while the ball shall be in play, both his feet shall be over the popping crease, and his wicket put down, except his bat be grounded within it;

18. Or if in striking at the ball he hit down his wicket;

19. Or if, under pretence of running, or otherwise, either of the Strikers prevent a ball from being caught, the Striker of the ball is out;

20. Or if the ball be struck, and he wilfully strike it again;

21. Or if, in running, the wicket be struck down by a throw, or by the hand or arm (with ball in hand), before his bat (in hand) or some part of his person be grounded over the popping crease—but if both the bails be off, a stump must be struck out of the ground;

22. Or if any part of the Striker's dress knock down the wicket;

23. Or if the Striker touch or take up the ball while in play, unless at the request of the opposite party;

24. Or if with any part of his person he stop the ball, which, in the opinion of the Umpire at the Bowler's wicket, shall have been pitched in a straight line from it to the Striker's wicket, and would have hit it.

25. If the players have crossed each other, he that runs for the wicket which is just down is out.

26. A ball being caught, no runs shall be reckoned.

27. A Striker being run out, that run which he and his partner were attempting shall not be reckoned.

28. If a lost ball be called, the Striker shall be allowed six runs; but if more than six shall have been run before "Lost ball" shall have been called, then the Striker shall have all which have been run.

29. After the ball shall have been finally settled in the wicket-keeper's or bowler's hand, it shall be considered dead; but when the Bowler is about to deliver the ball, if the Striker at his wicket go outside the popping crease before such actual delivery, the said Bowler may put him out, unless (with reference to the 21st law) his bat in hand, or some part of his person, be within the popping crease.

30. The Striker shall not retire from his wicket and return to it to complete his innings after another has been in, without the consent of the opposite party.

31. No substitute shall in any case be allowed to stand out or run

between wickets for another person, without the consent of the opposite party; and in case any person shall be allowed to run for another, the Striker shall be out if either he or his substitute be off the ground in manner mentioned in laws 17 and 21, while the ball is in play.

32. In all cases where a substitute shall be allowed, the consent of the opposite party shall also be obtained as to the person to act as substitute, and the place in the field which he shall take.

33. If any Fieldsman stop the ball with his bat, the ball shall be considered dead, and the opposite party shall add five runs to their score; if any be run they shall have five in all.

34. The ball having been hit, the Striker may guard his wicket with his bat, or with any part of his body except his hands, that the 23rd law may not be disobeyed.

35. The Wicket-keeper shall not take the ball for the purpose or stumping until it have passed the wicket; he shall not move until the ball be out of the Bowler's hand; he shall not by any noise incommode the Striker; and if any part of his person be over or before the wicket, although the ball hit it, the Striker shall not be out.

36. The Umpires are the sole judges of fair or unfair play; and all disputes shall be determined by them, each at his own wicket; but in case of a catch which the Umpire at the wicket bowled from cannot see sufficiently to decide upon, he may apply to the other Umpire, whose opinion shall be conclusive.

37. The Umpires in all matches shall pitch fair wickets; and the parties shall toss up for choice of innings. The Umpires shall change wickets after each party has had one innings.

38. They shall allow two minutes for each Striker to come in, and ten minutes between each innings. When the Umpire shall call "Play," the party refusing to play shall lose the match.

39. They are not to order a Striker out, unless appealed to by the adversaries.

40. But if one of the Bowler's feet be not on the ground behind the bowling crease and within the return crease when he shall deliver the ball, the Umpire at his wicket, unasked, must call "No ball."

41. If either of the Strikers run a short run, the Umpire must call "One short."

42. No Umpire shall be allowed to bet.

43. No Umpire is to be changed during a match, unless with the consent of both parties, except in case of violation of the 42nd law; then either party may dismiss the transgressor.

44. After the delivery of four balls, the Umpire must call "Over," but not until the ball shall be finally settled in the Wicket-keeper's or Bowler's hand. The ball shall then be considered dead. Nevertheless, if an idea be entertained that either of the Strikers is out, a question may be put previously to, but not after, the delivery of the next ball.

45. The Umpire must take especial care to call "No ball" instantly upon delivery; "Wide ball" as soon as it shall pass the Striker.

46. The Players who go in second shall follow their innings, if they have obtained eighty runs less than their antagonists, except in all matches limited to only one day's play, when the number shall be limited to sixty instead of eighty.

47. When one of the Strikers shall have been put out, the use of the bat shall not be allowed to any person until the next Striker shall come in.

#### THE LAWS OF SINGLE WICKET.

1. When there shall be less than five Players on a side, Bounds shall be placed twenty-two yards each, in a line from the off and leg-stump.

2. The ball must be hit before the Bounds to entitle the Striker to a run, which run cannot be obtained unless he touch the bowling-stump or crease in a line with his bat, or some part of his person, or go beyond them, returning to the popping-crease as at Double Wicket, according to the 21st law.

3. When the Striker shall hit the ball, one of his feet must be on the ground, and behind the popping-crease, otherwise the Umpire shall call "No hit."

4. When there shall be less than five players on a side, neither byes nor overthrows shall be allowed, nor shall the Striker be caught out behind the wicket, nor stumped out.

5. The Fieldsman must return the ball so that it shall cross the play between the wicket and the bowling-stump, or between the bowling-stump and the Bounds. The Striker may run till the ball be so returned.

6. After the Striker shall have made one run, if he start again he

must touch the bowling stump; and turn before the ball cross the play to entitle him to another.

7. The Striker shall be entitled to three runs for lost ball, and the same number for ball stopped with bat, with reference to the 28th and 33rd laws of Double Wicket.

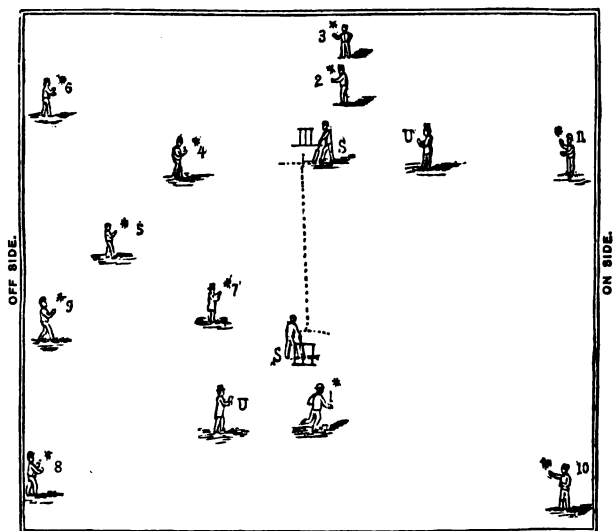
8. When there shall be more than four players on a side, there shall be no bounds. All hits, byes, and overthrows shall then be allowed.

9. The Bowler is subject to the same laws as at Double Wicket.

10. No more than one minute shall be allowed between each ball.

#### NAMES AND DUTIES OF THE RESPECTIVE PLAYERS.

*Diagram.*



POSITIONS OF THE PLAYERS.

1 and 2. Bowler and Wicket-keeper. 3. Long Stop. 4. Short Slip. 5. Point.  
6. Long Slip. 7. Mid-Wicket. 8. Long Field Off. 9. Cover Point. 10. Long  
Field On. 11. Leg.

(1.) *The Bowler*.—The science of bowling is only to be mastered by long and earnest practice under the eye of an experienced professor. There are always fewer good bowlers than good batsmen—bowling making far greater demands upon the reflective and calculating faculties ; so that an enthusiastic writer exclaims :\* “ A perfect bowler, like a perfect orator, is the creation of a happy generation, and not to be found even in every country.” The player who would become, not perhaps a perfect, but a tolerable bowler, must bear in mind the following maxims, as propounded by the author of “ The Cricket Field :”—“ In the field,” he says, “ *short slip*, or *draw*, is the easiest place for the bowler. He should save his hands from hard throws from the fieldsmen, and should insist on the ball being returned to him an easy catch, to save stretching and reaching after it ; such exertions put a bowler out of his *form* and precision. In learning, consult with a bowler of experience as to the style suitable to your strength, and keep it. Be fast, or slow ; only decide at once, and *practise one style only*. ‘ Precision before pace.’ Never make a point of fast bowling ; if pace does not come naturally, it will defy good pitch and precision. Having decided on your style, on your number of steps and general delivery (for all which good advice is required), *practise without the least variation*. By trying different ways, you form conflicting habits, and your delivery can never be fixed and natural. An accurate bowler has always a certain mechanical uniformity in his start, his run, and his delivery. Habit makes him a kind of mov-

\* *London Society*, art. *Cricketana*. November 1862.

able catapult ; he seems to be naturally in the right swing. This is the secret of true bowling ; and this regular *swing* depends on *uniform practice*. Again. Bowl, if it be only a dozen balls, nearly every day. Habit is formed by continuous action ; but, to bowl till you are tired, is to take the tone out of your muscles, and is positively injurious to a learner. Practise both sides of the wicket—also against the wind, to be prepared for every disadvantage. The reason so few men learn bowling is, that they adopt a style too violent to be pleasant. Bowlers of a moderate pace are generally fond of the exercise of tact and manœuvring. Temper and patience, and a resolution not to be put off your bowling by ill luck, are indispensable. Bowl with an object, with all your thoughts bent upon it, with calm but resolute decision.”\* There are three different kinds of bowling,—fast underhand, slow underhand, and overhead, which is always fast. The object of the bowler is, of course, by delivering numerous varieties of balls, to deceive the eye and mislead the aim of the batsman, and so to send the ball rattling into his wicket. For this purpose a twist or *bias* is given to the ball, which is designed to make it, after it touches the ground, take a direction unexpected by the batsman. The mode of producing this bias can only be learned from the lessons or example of a professed bowler. The different balls have received explanatory names according to their mode of delivery and striking the ground, as “lengths” and “not lengths,” “the toss, tice, long hop, half volley, and ground.” To the cricket-student we would

\* See “Lillywhite’s Guide to Cricketers for 1862.”



strongly recommend the practice of bowling, as at once the most scientific, the most difficult, and most interesting branch of the game.

(2.) *The Wicket Keeper*.—In the present style of high round-arm bowling the wicket-keeper need be cased in armour, and swathed in padding, the balls are delivered with such dangerous force and at such an unreasonable height. His duties are,—to stop the balls when missed by the batsman, and to drive them in at his stumps when he is off his ground ; or, when he is running, to be ready to catch and stump before the striker grounds his bat.

“The wicket-keeper is the best man for a general—should, if possible, give orders by motion of the hand, unseen by the striker. The fieldsmen must be ever alert to his signals. Every player should practise wicket-keeping ; the value in an eleven of a good wicket-keeper is very great—excellence here is very rare. It is fine practice for hand and eye, and judgment of lengths ; so wicket-keepers are almost always good batsmen. Practise the left hand. Experience alone will give a steady and unwinking eye. Short Slip takes wicket-keeper's place when he fields a ball.”

(3.) *Long Stop* is the wicket-keeper's assistant, and should be always on the alert to prevent “byes,” and to cover slips from the bat. He should practise throwing up the ball with celerity and decision.

(4.) *Short Slip* stands between the wicket-keeper and point, from six to twelve yards off the wicket. His principal duty is to catch the ball when, as often chances, it is raised off the bat into the air by the spin given to it by the

bowler. He should be constantly on his guard, as the balls usually come with great swiftness. In backing up he should come next to the wicket-keeper ; and many a *run out* has been missed because slip *will* delay to take wicket-keeper's place.

(5.) *Point* requires particular practice to allow for the "curl" of the ball. He stands farther off than short slip, but has much the same duties to discharge.

(6.) *Long Slip*, also called *Cover*, and (9.) *Cover Point*, are so stationed as to stop those balls which escape slip and point.

(7.) *Mid-Wicket* should be placed about eleven or thirteen yards from, and in a line with, the bowler's wicket. "This situation requires a person of good judgment and activity. There is no place in the field where so many struggles occur to get a run, as also catches and severe hits."

(8.) *Long Field Off* should be able to throw well. His station is to cover the bowler and middle wicket, and out far enough generally to save two runs.

(10.) *Long Field On* has a similar station on the bowler's right. He also covers the bowler, and stands sufficiently far to save two runs. This point also requires an excellent thrower.

(11.) *Long Leg*, for ordinary strikers, should stand at about right angles to their wicket. He should be able to throw well and run quickly, and should start the very moment the ball leaves the bat. Let him practise catching with throws of sixty to seventy yards, or he will not judge the ball correctly.

(12.) *The Batsman, or Striker*, has to bear in mind one fundamental rule—that balls coming straight at the wicket must be “stopped” or “blocked,” and those going wide of the stumps must be hit at, and that with all the force of the bat. And as balls are variously pitched, so the batsman must be prepared with different modes of meeting them.

We condense the following valuable suggestions from the treatise of the author of the “Cricket Field” :—

*Stand well up to your work* ; fix the right as a pivot foot, keeping the left as a movable and balance leg. No learner, whatever experts may do, will ever attain the right form and command unless he *begins* firm on one leg. It is only thus that you can keep your eye in the line of the middle stump ; and the steadier your figure the less shifting will there be of your line of sight. Players who stoop and rise, and bob about their heads from one level to another, cannot expect a good sight of a ball.

*The higher your eye, the better you can discern the length, and the more easily judge of the approach of a ball.* The man who “ looks down ” on the ball sees it with reference to the ground and the space it is passing through, and thus is a better judge of *time* ; and (looking down into the angle made at the pitch) he can also judge the length better.

Allow for the pace, and time your play correctly. In “ batting ” there is, indeed, “ a time for all things.” Good bowlers alter their pace to deceive as to time.

*Play at the ball* ; and trace it every inch from the hand to the bat. Don't shut your eyes ; don't play at the pitch ; but concentrate your eyes upon the ball alone.

*Playing forward and back.*—Any player will explain to you this great difficulty of batting, namely, when to play forward at the pitch, and when to play back at the rise. All depends on correctly judging how far forward you can play upright, and over the ball. *Play* every ball forward which you can command forward.

*Do not fall into the common error of thinking batting the whole of cricket.* Make fielding and bowling your forte,—and your batting will almost take care of itself. Good fieldsmen always save runs, though the best batsmen sometimes make none.

*To stop a "shooter" is comparatively easy.* You have only to drop down and meet the ball; whereas, bad players always seem running back after the ball. An invaluable point for a strong defence is this:—Expect every good length ball to shoot, and you will be in time if it rises; but, if looking too eagerly for the rise, you are too late if it shoots.

*Commence an innings very carefully,* thinking chiefly of the defensive. To be eager for runs is a fatal error. A good batsman goes in to play the game; if there is any hit on the ball he likes to make it; if not, he will wait for an hour rather than hit for hitting's sake. Many a man is out by thinking of a favourite hit before the ball is bowled.

*Practise a free and manly style of play.* To poke about with arms glued to the side, wriggling and twisting your body, instead of letting your arms go from the shoulder, will only do for a *small boy*. Make the most of your height. Be in no hurry about making runs when you first take the bat, but study the mode of your opponent's attack. Do not play with a bat too heavy to handle comfortably. The proper weight is 2 lbs., or 2 lbs. 2 oz. The hand can never be so quick as the eye, and a heavy bat will increase your difficulties very considerably.

*The Cricket Dress* should be a flannel suit, with a light cap for the head, a belt for the waist, spiked shoes to prevent slippery feet, and proper gloves and pads. In a match, each side should have its distinctive costume.





## 4.—ARCHERY.

“ Let us sing  
 Honour to the old bow-string!  
 Honour to the bugle-horn!  
 Honour to the woods unshorn!  
 Honour to the Lincoln green!  
 Honour to the archer keen ! ”

KEATS.

In those “olden times” which our good English poets celebrate with so hearty a love and so keen an enjoyment, archery was the favourite pastime of the people—of knight, and squire, and jerkined varlet. Every village had its “butt,” and every peasant could wing the “clothyard

shaft" with a commendable dexterity. Edward IV., in one of his royal edicts, declared that upon archery "the liberties and honour of England principally rested;" and Bishop Latimer christened the bow "God's instrument." At Crecy and at Azincourt it secured victory to the banner of England, and the French marvelled much at the rapidity and precision with which the English bowmen discharged their fatal shafts. The Long Bow was introduced by the Normans, and the highest skill in its use was attained in the reign of Edward III.; but it continued in vogue long after the introduction of fire-arms, and Sir Edward Woodville, *temp.* Henry VII., led four hundred stout English bowmen into Brittany to share in the disastrous battle of St. Quentin. The Cross Bow came into use about the middle of the thirteenth century. It was fastened upon a stock, and discharged by a trigger; the arrows employed being called "guorrels." From a weapon of this character Richard I. received the wound which terminated in his death. With the citizens of London its use became a favourite pastime, and "butts" were erected to facilitate its practice. Edward IV. enacted that every township should have its butt, and that the townsmen should practise at it on every feast-day and holiday, with bows of the same height as themselves, under a penalty of a halfpenny and the loss of some honour.

The ordinary size of the bow was regulated by the stature of the bearer, but the arrows were of different weights and sizes: for long ranges, about 2 feet 3 inches long; for short ranges, a "cloth yard" in length, whence the common ex-

pression, a "cloth yard shaft." Their heads had various shapes; the broad arrow measuring nearly 4 inches from wing to wing. Twenty-four of these, or a sheaf, were put into a quiver, and, in actual warfare, twelve were worn in the girdle. Each was trimmed with three goose-feathers; and its farthest range was estimated at 200 to 220 yards.



The marks they usually shot at were called *butts*, *pricks*, or *rovers*. The *butt* was a target affixed to a sloping hill, or bank of earth; the *prick* was a mark or emblem, such as a bird, for instance, placed upon a tall pole at a certain distance from the archer, as in the popular amusement of "shooting at the popinjay;" and the *rovers* were marks chosen by the players themselves, and placed at whatever length they chose. Sir Walter Scott, in his fascinating romance of "Ivanhoe," has admirably painted an archer's trial of skill at one of these irregular marks:—

" 'And now,' said Locksley, 'I will crave your grace's permission to plant such a mark as is used in the North Country; and welcome every brave yeoman who shall try a shot at it to win a smile from the bonny lass he loves best.' "

"He then turned to leave the lists. 'Let your guards attend me,' he said, 'if you please—I go but to cut a rod from the next willow bush.' . . . .

"He returned almost instantly with a willow wand about six feet in length, perfectly straight, and rather thicker than a man's thumb. He began to peel this with great composure, observing at the same time, that to ask a good

woodsman to shoot at a target so broad as had hitherto been used, was to put shame upon his skill. 'For his own part,' he said, 'and in the land where he was bred, men would as soon take for their mark King Arthur's round table, which held sixty knights around it. A child of seven years old,' he said, 'might hit yonder target with a headless shaft; but,' added he, walking deliberately to the other end of the lists, and sticking the willow-wand up right in the ground, 'he that hits that rod at five score yards, I call him an archer fit to bear both bow and quiver before a king, an it were the stout King Richard himself.'

" 'My grandsire,' said Hubert, 'drew a good bow at the battle of Hastings, and never shot at such a mark in his life—and neither will I. If this yeoman can cleave that rod, I give him the bucklers, or rather, I yield to the devil that is in his jerkin, and not to any human skill; a man can but do his best, and I will not shoot where I am sure to miss. I might as well shoot at the edge of our parson's whittle, or at a wheat-straw, or at a sunbeam, as at a twinkling white streak which I can hardly see.'

" 'Cowardly dog!' said Prince John. 'Sirrah, Locksley, do thou shoot; but, if thou hittest such a mark, I will say thou art the first man ever did so. Howe'er it be, thou shalt not crow over us with a mere show of superior skill.'

" 'I will do my best, as Hubert says,' answered Locksley; 'no man can do more.'

"So saying, he again bent his bow, but on the present occasion looked with attention to his weapon, and changed the string, which he thought was no longer truly round,



having been a little frayed by the two former shots. He then took his aim with some deliberation, and the multitude awaited the event in breathless silence. The archer vindicated their opinion of his skill: his arrow split the willow-rod against which it was aimed. A jubilee of acclamations followed; and even Prince John, in admiration of Locksley's skill, lost for an instant his dislike to his person. 'These twenty nobles,' he said, 'which, with the bugle, thou hast fairly won, are thine own; we will make them fifty if thou wilt take livery and service with us as a yeoman of our body guard, and be near to our person. For never did so strong a hand bend a bow, or so true an eye direct a shaft.'

" 'Pardon me, noble Prince,' said Locksley; 'but I have vowed, that if ever I take service, it should be with your royal brother, King Richard. These twenty nobles I leave to Hubert, who has this day drawn as brave a bow as his grandsire did at Hastings. Had his modesty not refused the trial, he would have hit the wand as well as I.'

"Hubert shook his head as he received with reluctance the bounty of the stranger; and Locksley, anxious to escape further observation, mixed with the crowd, and was seen no more."—(*Ivanhoe*.)

*The Bow* may be made of the yew-tree, laburnum, thorn, or acacia, but the yew is generally considered to furnish the best wood, and it is said that for this reason the planting of yew-trees in churchyards was encouraged by our toxophilite ancestors. It is formed of two pieces of wood joined together, the back piece being unlike the front, and of a different grain. The flat or outside part is called the back;

the round inside, the belly. To prevent its breaking it should always be strung with the round part inwards. The proper length of a bow for a youth of thirteen to sixteen years of age is from four and a half feet to five feet.

*The String* should be made of hemp, and that part of it which receives the notch of the arrow whipped with silk to prevent its fraying. Its centre should be the same distance from the centre of the bow as the bow is long; that is, five inches for a five-foot bow, and six inches for a six-foot bow. It should never be permitted to remain twisted or ravelled, and after a day's use should, if necessary, be re-twisted and waxed. Keep it dry, and when put away for the winter, well-rubbed with oil and polished.

*The Quiver*—a case of wood, leather, or tin, to preserve the arrows—is seldom worn, except by “Ancient Foresters” on festival occasions.



Quiver.



Brace.



Glove.



Target.

*The Tassel, Glove, and Brace.*—The *Tassel* is used in cleaning the arrow from dirt, which, if allowed to remain, would impair its correct flight. That it may be

always at hand, it is worn by the archer on his left side. The *Glove* has three finger-stalls, which should not project over the tops, nor cover the first joint. It has also a back-thong, and a wrist-strap to fasten it to the right hand: its use is to prevent the fingers from being hurt by the string. The *Brace* is designed to protect the left arm from injury. It is made of stout leather, with a very smooth surface, which should be kept constantly greased, that the string may glide easily over it.

*The Belt, Pouch, and Grease-Box.*—The belt buckles round the waist, and supports, on the right, the pouch (for arrows required for immediate use), and the grease-box, which contains a composition of salt and bees'-wax for greasing the finger of the shooting-glove, and the brace when occasion requires it.

*Butts and Targets.*—*Butts* are artificial mounds of earth, turfed over, and built about seven feet high, eight feet wide, and three feet thick. In the centre a circular piece of board or card is placed for a mark: its size should vary according to its distance from the archer—six inches in diameter for sixty yards, and eight inches for eighty yards. He who places the most arrows in the mark is the winner; outside shots do not count.

*Targets.*—Two are generally used, and placed opposite each other, to prevent loss of time in going to pick up the spent arrows, and returning with them to the shooting-point. They are made with plaited straw bands, wound round a centre, and sown together. Over this is drawn a surface of canvas, the ground of which is painted white, and on this

white ground are sketched four circles and a golden centre, called the "bull's eye." The first (inner) circle is red; the next, white, called the "inner white;" the third, black; the fourth, white, or "outer white," and the border, or "petticoat of the target" is painted green. The points allowed for shots in either of these circles are,—1 for the outer white; 3 for the black; 5 for the inner white; and for the red 7. For the "bull's eye" 9 are counted. Thus, a score might stand as follows:—

Bull's eyes.....	2	shots.....	18	points.
Inner White.....	5	„ .....	25	„
Outer White.....	11	„ .....	11	„
Red.....	3	„ .....	21	„
				<hr/>
				75

The usual size of a target is four and a half feet diameter for a distance of one hundred yards.

*How to Draw the Bow.*—Place yourself erect, firm, and partly sideways, with your face towards the mark, but no part of your body; the heels a few inches apart, and the head slightly bent forward. Holding the bow horizontally in your left hand, you fix your arrow, holding the shaft to the wood by the forefinger of your left hand, and the nick to the string between the first and second fingers of the right hand. Now grasp the centre of the bow firmly with your left hand, and with the right draw back the string, bringing it close up to the right ear, and taking careful aim. Then letting the string slip quickly from the fingers, you discharge your shaft.

*Roving* is an excellent pastime for "out and about," the wandering toxophilists finding marks in bushes, trees, or other conspicuous objects, and a point being counted when an arrow reaches within two bows' lengths of the mark. Blunt-headed arrows should be used, as the sharp-headed ones can hardly be extracted from the trunk of a tree (for instance) without damage.

*Clout Shooting*.—Attach a small piece of pasteboard or white cloth to a stick at a height from the ground of about five feet, and a distance from the bowman of three hundred to four hundred. Points are given for all shots within two bows' length of the foot of the clout-stick.

*Flight Shooting* simply consists in discharging your shafts as far as possible, but must be followed up with care, as the bow is liable to get broken by the heavy strain put upon it.

In archery, as in all other pursuits, practice alone produces perfection. Young novices should be careful how and where they shoot when friends and spectators are near. They should anxiously study a good attitude; should watch over their string and bow with assiduous care; and *keep their temper*. As a rule, bad-tempered persons never make skilful shots!





## CHAPTER V.—ON THE RIVER.

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"Pure stream, in whose transparent wave  
My youthful limbs I wont to lave;  
No torrents stain thy limpid source,  
No rocks impede thy dimpling course,  
That sweetly warbles o'er its bed,  
With white, round, polished pebbles spread.  
Devolving from thy parent lake,  
A charming maze thy waters make."

SMOLLETTE.

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EVERY English boy takes to the water as naturally as—a duck! If he lives by the sea-side he is never content unless he is bathing, or swimming, or out a-sailing, or rowing, or even dabbling up to his knees in the waves that freshen the sandy beach; and, if his lot is cast in any of the "pleasant places" that border upon our sweet English rivers, he has his wherry or his punt, and either handles his oar (like Dibdin's waterman) with "charming dexterity," or beats in trolling and fly-fishing the immortal Izaak Walton himself. Is it not delicious, my boys, to recline like Tityrus,—"sub tegmine fagi,"—where the umbrageous beech, or the delicate alder, or drooping willows cast their broad shifting shadows on the sunlit waters, and a sweet savour comes up

from the blossoms clustered on the river-marge, and a blithe music rings in the ripple of the river or swells from the full throats of joyous birds? Or, like the gentle poet Keats, to

"Linger awhile upon some bending planks  
That lean against a streamlet's rushy banks; —  
How silent comes the water round that bend!  
Not the minutest whisper does it send  
To the o'erhanging willows: blades of grass  
Slowly across the chequered shadows pass.  
Why, you might read two sonnets, ere they reach  
To where the hurrying freshneses aye preach  
A natural sermon o'er their pebbly beds;  
Where swarms of minnows show their little heads,  
Staying their wavy bodies 'gainst the stream,  
To taste the luxury of sunny beams  
Tempered with coolness."

Or a mighty pleasure it is, and a surprising happiness, to wander far along the lonely river-bank, listening to the only sounds that break the deep silence—the wailing cry of the plover, the lowing of distant cattle, the sough of the water round the reeds and bulrushes, and the plunge of an active fish leaping into air, and quickly darting back again, in pursuit of its miniature prey. Or it may be that you come to an old and picturesque bridge, against whose piers the river whirls and eddies most fantastically, and beneath whose arches the swallows have securely built their nests. Or it is a summer morning, and you are tempted by the coolness of the "lucent lymph" to cast off your garments, and leap boldly into the water, where you disport yourself with a surpassing enjoyment of freedom, and astonish by your antics the sober carp which are basking near the surface to catch the sun's hot rays. Or if the river be

navigable and *boat-able* you jump into your skiff and drop down the current to some old water-mill, or row briskly against the stream to the quays of the neighbouring town. It may be that your river, at no great distance, merges into the misty sea, and then, you will often sail thitherward, and wind about the black hulls of the slumbering ships, or follow them a mile or so, when with swelling canvas they press onward to some distant shore. Yes; to an English boy the river side is truly enchanted ground, and the river an inexhaustible source of pure and untiring pleasure. For his four main amusements are those which in all time have had a special fascination for Englishmen and English lads:—Angling, Swimming, Boating, and Bathing—and upon each of these we now propose to say a few words.







## 1.—ANGLING.

" But if the breathless chase o'er hill and dale  
Exceed your strength, a sport of less fatigue,  
Not less delightful, the prolific stream  
Affords.

Formed on the Samian school, or those of Ind,  
There are who think these pastimes scarce humane;  
Yet in my mind (and not relentless I)  
His life is pure that wears no fouler stains."

ARMSTRONG.

A certain class of pseudo-philanthropists is always very violent in its condemnation of Angling as a savage pastime, and censorious Dr. Johnson defined an Angler as "a rod,

with a worm at one end, and a fool at the other." But for our own part, we deny the cruelty, and say with excellent Izaak Walton,—“No life so happy and so pleasant as the life of a well-governed angler; for when the lawyer is swallowed up with business, and the statesman is preventing or contriving plots, then we sit on cowslip banks, hear the birds sing, and possess ourselves in as much quietness as these silent silver streams which we now see glide so quietly by us. Indeed, we may say of angling as Dr. Boteter said of strawberries, ‘Doubtless God could have made a better berry, but doubtless God never did;’ and so (if I might be judge) ‘God never did make a more calm, quiet, innocent recreation than angling.’”

We shall reverse the ordinary method of writers upon Angling, and teach our readers, first, WHAT TO CATCH, and second, HOW TO CATCH IT.

#### WHAT TO CATCH.

##### ENGLISH FRESH-WATER FISH.

1. THE SALMON (*Salmo salar*) is one of the largest, and decidedly the most delicious of the *Salmonidæ*, or Salmon and Trout tribe,—a family of fishes belonging, as zoologists tell us, to the *Malacopterygii Abdominales*. The common Salmon grows to the length of three, four, or five feet, and is usually about ten or twelve pounds when taken; but when full-grown averages a weight of between twenty to thirty pounds. It has a small head and a pointed nose. The female has a longer snout than the male. The back is dark blue, spotted with black; the sides are gray; the belly

silvery; the flesh, when raw, of a bright orange colour. The male fish is called a Kipper; the female a Shedder or Baggit. The chief months to angle for them are—March, April, May, and June; and they bite best between the hours of six to eleven A.M., and from three P.M. until sunset. A large artificial fly is the best bait, but lobworms and minnows are also made use of. The rod should not be less than fifteen feet in length, with a good running line, and about sixty yards on the reel; the hook must be large and long in the shank, with a much smaller one fixed above at nearly the same distance as the fish is long which you bait with.

In the Scottish rivers Salmon are caught in various ways—by “burning the water,” that is, holding a torch above the stream and driving the fish into the nets; by the stake-nets, a sort of artificial dam or dyke; and by spearing, a method which is now illegal. The best Salmon rivers are the Tweed, the Severn, Mersey, Tyne, Trent, and Medway. A young Salmon under two pounds’ weight is called the *Salmon peel*; if somewhat larger, a Grilse.

A glorious description of Salmon-angling may be found in the “Recreations of Christopher North” (Professor Wilson), and our young readers, we feel assured, will thank us for laying it before them:—“She is a salmon, therefore to be viewed—she is a salmon, therefore to be won; but shy, timid, capricious, headstrong, now wrathful and now full of fear: the cruel artist has hooked her, and in spite of all her struggling, will bring her to the gasp at last. . . . But the salmon has grown sulky, and must be made to spring to the

plunging stone. There, suddenly instinct with new passion, she shoots out of the foam, like a bar of silver bullion, and relapsing into the flood is in another moment at the very head of the waterfall! Give her the butt—give her the butt—or she is gone for ever with the thunder into ten fathoms deep! Now comes the trial of your tackle. . . . Her snout is southwards—right up to the middle of the hill-born river, as if she would seek its very source where she was spawned. She still swims swift and strong, and deep, and the line goes steady. There is yet an hour's play in her dorsal fin—danger in the flap of her tail—and yet may her silver shoulder shatter the gut against a rock. . . . What, another mad leap! Yet another sullen plunge! Ha, ha, my beauty! Methinks we would fain fondle and kiss thy silver side, languidly lying afloat on the foam, as if all further resistance now were vain, and gracefully thou wert surrendering thyself to death! No—she trusts to the last trial of her tail—sweetly workest thou, O reel of reels! and on thy smooth axle spinning sleep'st, even as Milton describes her, like our own worthy planet. . . . The gaff! the gaff! Into the eddy she sails, sick and slow, and almost with a swirl—whitening as she nears the sand—there she has it—stuck right in the shoulder—and lies at last in all the glorious length and breadth of beaming beauty, fit prey for giant or demigod angling before the Flood!”

2. SALMON TROUT (*Salmo Trutta*)—the “Sea Trout” of the Scotch—the “Fordwich Trout” of Izaak Walton—the “White Trout” of Devonshire, Wales, and Ireland—is second in value to the Salmon, and very delicious eating.

Its head is large and smooth, and of a dusky colour, with a shimmering light of blue and green; the back of the same hue; the sides marked with large irregular spots of black; the belly white. They continue in season during the whole summer, and may be angled for either in the mornings or evenings. Their weight averages from two to four pounds.

3. THE TROUT (*Salmo Fario*), a delicate and valuable fish, which frequents the rivers and lakes of Great Britain, is by no means the easy prey of even a dexterous angler. It varies in length from twelve to fifteen inches, and in weight from three-quarters of a pound to a pound and a half. It has a blunt obtuse head, with large eyes, whose iris is silvery with a tinge of pink. The back and upper part of the sides are covered with dark reddish-brown spots on a yellow-brown ground. Along the lateral lines are scattered a dozen bright red spots. The lower part of the sides is of a golden yellow hue, and the belly silvery white. The female is a brighter and more beautiful fish than the male.

"The common trout," says Dr. Thomson, "is the most beautiful of its class; the variations of its tints and spots, from golden yellow to crimson and greenish-black, are almost infinite, and depend, in a great measure, on the nature of its food, for the colours are always the most brilliant in those fish that feed on the water-shrimp; and those are also the most highly prized for the table. It is a curious fact that the brightness of the colours is not diminished when the fish dies; for, even after he has been played with for an hour or longer by the practised angler, and at length is brought

floating upon his side to the margin of the stream, and thrown upon the bank floundering, till, gasping with distant and feeble motions, he is either knocked on the head, or dies from exhaustion, his scaly splendour is as bright as before."

In angling for the trout, which, says Izaak Walton, "is more sharp-sighted than any hawk, and more watchful and timorous than your high-mettled merlin is bold," we need have a good stout rod which we can depend upon, a cork float, and running tackle of considerable strength. The most killing bait is the minnow, but we may also use snails, worms, caddis grubs, and artificial flies. Use hook No. 7, and having baited it, let the bait drag gently along the bottom, slackening your line when you first feel a bite, and after receiving two or three sharp tugs, strike quickly and firmly. If he is a large fish, do not be in too great a hurry to land him.

The trout season ranges from March to September ; their spawning time is from November to January. Their favourite haunts are deep mill-pools, eddies, the "nethers" of bridges and weirs, under sheltering banks, or the projecting roots of old trees. The best are found in clear swift streams that course brightly over a gravelly or pebbled bed.

4. THE JACK OR PIKE (*Esox lucius*)—"the mighty luce" which Walton calls the tyrant, as the salmon is the king of the fresh waters—is a fish of remarkable fierceness and voracity. Mr. Jesse records that, in a certain pond, eight jacks, of about five pounds' weight each, devoured nearly eight hundred gudgeons in three weeks ; and one of them consumed five roach, each about four inches long, in fifteen

minutes. Not only does this cannibal of the waters feed upon other fish, but if its hunger cannot be satisfied with piscine food it will devour frogs, field mice, water rats, small aquatic birds and other animals, whether alive or dead. It has even been known to endeavour to make the otter give up its prey.

The body of the common pike is long and narrow, the surface scaly, and finely marked with a mixture of green and bright yellow spots, merging into white on the abdomen. It grows to a large size, often attaining a weight of thirty to forty pounds. His seven hundred teeth are sharp and pointed; his strength is surprising. He best loves solitary and shady pools with a bottom of sand, chalk, or clay, but hides himself in winter under the roots of trees or in the hollows of clayey banks. His prime months are September and October, but he is in season from May to February. The baits are gudgeon, roach, dace, chub, bleak, minnows, and young frogs. In order to bait the hook (which should be Nos. 3, 4, or 5), it should be passed through its lips, and caught near the back fin. The lines for *trolling*—and trolling for pike is excellent pastime—the lines should be of silk, and at least fifty or sixty yards should be kept on the winch. You will require a very strong rod, some fourteen feet in length, with a good whalebone top, and rings for a running line.

When the luce has taken the bait, give him as much line as he chooses. He will run to his hole. Allow him a few minutes to consume his prey, then wind up your line gently until near its stretch, and strike quickly. Pike bite best in

a rough wind, and never in white water after rain. Be careful to keep your line clear of roots and stumps, round which he will certainly attempt to wind it.

5. THE CARP (*Cyprinus carpio*) frequents fresh and quiet waters, and feeds upon herbs, grain, and even mud. His usual length is from twelve to eighteen inches ; his colour a yellowish olive, much deeper and browner on the back ; the fins are of a violet brown ; the scales large and distinct ; the head large, and the mouth furnished with a moderate *cirrus* or beard. He is a subtle old fish, but when caught his richness amply repays the gastronomic angler for the trouble of catching him. He is in season throughout the summer, and may be fished for with worms, paste, or gentles. The marsh or meadow worms are the best bait ; and the paste should be compounded of bread and honey. Always bait the spot well with ground bait where you intend to fish some hours before you commence your sport. Use a running line, and give it out cautiously : a fine round gut line, quill float, and No. 9 hook.

The Carp has had the honour of receiving the especial patronage of the elder Caxton, whose victory over the destructive instincts of his man Bolt has been described by Lord Lytton :\*—

“All the fishes on my uncle’s property,” says the narrator, Pisistratus Caxton, “were under the special care of that Proteus Bolt ; and Bolt was not a man likely to suffer the carps to earn their bread without contributing their full share to the wants of the community. But like master, like

\* “The Caxtons,” part xii., c. l.



man ! Bolt was an aristocrat fit to be hung *à la lanterne*.\* He entertained a vast respect for sounding names and old families ; and by that bait my father caught him with such skill, that you might see that, if Austin Caxton had been an angler of fishes, he could have filled his basket full any day, shine or rain.

“ ‘ You observe Bolt,’ said my father, beginning artfully, ‘ that those fishes, dull as you may think them, are creatures capable of a syllogism ; and if they saw that, in proportion to their civility to me, they were depopulated by you, they would put two and two together, and renounce my acquaintance.’

“ ‘ Is that what you call being silly Jems, sir ?’ said Bolt ; ‘ faith, there is many a good Christian not half so wise.’

“ ‘ Man,’ answered my father thoughtfully, ‘ is an animal less syllogistical, or more silly-Jemical, than many creatures popularly esteemed his inferiors. Yes, let but one of those Cyprinidæ, with his fine sense of logic, see that, if his fellow-fishes eat bread, they are suddenly jerked out of their element, and vanish for ever ; and though you broke a quartern loaf into crumbs, he would snap his tail at you with enlightened contempt. If,’ said my father, soliloquizing, ‘ I had been as syllogistic as those scaly logicians, I should never have swallowed that hook, which—hum ! there—least said soonest mended. But, Mr. Bolt, to return to the Cyprinidæ.’

\* In the days of the French Revolution many persons of rank and property were hung up to the street-lamps by the mob.

“ ‘What’s the hard name you call them ’ere carp, your honour?’ asked Bolt.

“ ‘Cyprinidæ, a family of the section *Malacopterygii Abdominales*,’ replied Mr. Caxton; ‘their teeth are generally confined to the Pharyngeans, and their branchiostegous rays are but few—marks of distinction from fishes vulgar and voracious.’

“ ‘Sir,’ said Bolt, glancing to the stewpond, ‘if I had known they had been a family of such importance, I am sure I should have treated them with more respect.’

“ ‘They are a very old family, Bolt, and have been settled in England since the fourteenth century. A younger branch of the family has established itself in a pond in the gardens of Peterhoff (the celebrated palace of Peter the Great, Bolt,—an emperor highly respected, for he killed a great many people very gloriously in battle, besides those whom he sabred for his own private amusement). And there is an officer or servant of the Imperial Household, whose task it is to summon these Russian Cyprinidæ to dinner, by ringing a bell, shortly after which you may see the emperor and empress, with all their waiting ladies and gentlemen, coming down in their carriages to see the Cyprinidæ eat in state. So you perceive, Bolt, that it would be a republican, Jacobinical proceeding to stew members of a family so intimately associated with royalty.’

“ ‘Dear me, sir,’ said Bolt, ‘I am very glad you told me. I ought to have known they were genteel fish, they are so mighty shy—as all your real quality are.’

“ My father smiled, and rubbed his hands gently; he had

carried his point, and henceforth the Cyprinidæ of the section Malacopterygii Abdominales were as sacred in Bolt's eyes as cats and ichneumons were in those of a priest in Thebes."

6. THE GUDGEON (*Cyprinus gobio*) is a delicate fish, which may honestly be commended to "piscivorous" appetites. He is generally about five or six inches long; his colour a pale olive brown above, spotted with black, but with white belly and silvery sides. He delights in slow-running rivers and sequestered pools, where he swims in a shoal of his companions, and feeds upon worms and aquatic insects. During the summer he keeps in the shallows; in the winter he seeks the depths. He bites greedily at the bait, especially at red worms and blood worms. The angler requires not only his rod and line, however, but a rake or pole with which to keep stirring the bottom. The simple gudgeons, seeing the water discoloured, swirl thither in a countless host in search of food, and if you occasionally fling in a few gentles, mixed up with gravel, you may, like Samson, kill your thousands and tens of thousands.

7. THE ROACH (*Cyprinus rutilus*) inhabits clear, silent, and deep rivers. Its flesh is coarse and flavourless; and its average weight from about a pound to a pound and a half. It is a handsome fish, with an arched back, large and easily removable scales, a silvery colour which grows duskier towards the upper parts; red fins, and forked tail. Roach always swim in large shoals, and feed upon worms and herbs. They spawn about the middle of May; are remarkably prolific; and best love to frequent a stream with a gravelly or sandy bottom.

For roach-fishing you require a six-foot rod, a gut line, quill float, and hook No. 11 or 12. The float should be well shotted, and very little of it suffered to appear above the water. Strike quickly from your wrist, and not your arm. The bait—gentles, red paste, boiled wheat or malt. For ground bait, use boiled malt or bran, kneaded with clay and combined with a few gentles.

8. THE DACE (*Cyprinus leuciscus*), a member of the Cyprinidæ family, resembles the roach in habits and appearance. It dwells in clear and quiet streams, where it sports about in a very lively manner, and feeds upon worms and other soft substances. Its head is small and muzzle-pointed; the sides and belly are silvery, and the whole body elegantly shaped. It likes eddies, and holes shaded by the broad leaves of the water-lily, and swims—in shoals—among the shallows during warm weather. The best months are April, May, and June.

In fishing for Dace, with worms, caterpillars, or flies,—and in the summer it will bite at almost anything—use a small float, and No. 9 hook, and choose a spot where the water is about three or four feet deep. In the cold season, you will adopt bottom-fishing. Make your ground-bait of well-soaked bread and bran mixed together, and made into balls with a small pebble in the middle to sink them, which should be sunk a little way up the stream, that the current may not carry them beyond the spot where you intend to fish. Fish for Dace within three inches of the ground, and choose a warm dull day, or the soft twilight of a summer evening.

9. **THE PERCH** (*Perca fluviatilis*) is to be found in almost every lake and river in England, where it frequents deep holes, and delights in a gentle current. It is extremely voracious, will bite eagerly at the bait, and has an extraordinary tenacity of life. In size it varies from ten to eighteen inches, and in weight from one to three pounds. The body is narrow ; the height about one-third of its length ; the upper part, a rich olive brown, merging below into white with a tinge of golden yellow, and the sides are usually marked with five or six transverse bands. The perch is so ferocious in appetite that he feeds upon his own kind,—a wickedness, however, which does not unfit him for the table, inasmuch as his flesh is very fine and delicate. He bites best from sunrise to six or seven A.M., and from four or five P.M. to sunset, during the summer season—say, from May to October.

A minnow is a good live bait for Perch, but you may also use brandlings, or red dunghill worms, well scoured, or small lob-worms. Choose strong tackle, a No. 5 or No. 6 hook, a cork-float, and a running line. Roach, Stickbacks, Miller's Thumbs, Lobs, Cat-bait, Gentles, are all employed as bait.

10. **THE TENCH** (*Tinca vulgaris*), a member of the great Cyprinoid or Carp family, has a predilection for still and muddy waters, and is, therefore, seldom found in our English rivers. The male may be recognised by the large size of the ventral fins, which reach far enough to cover the vent, and are deeply concave internally ; in the females the ventral fins are smaller, shorter, and less powerful.

The Tench is usually about twelve inches long; its colour a deep olive tinged with gold, the abdomen being paler than the other parts, and the thick opaque fins of a dull violet. The body is short and thick; the skin covered with an adhesive mucus; the head large, the eyes small, and the lips thick. It is very prolific, and the female deposits its spawn about the middle of June, among the aquatic plants and thick vegetation of its habitat.

Tench are in their prime in June, July, and August. The best bait is a paste made of brown bread and honey, and you may also use a marsh-worm, or a red-worm, with its head nipped off, a cad-worm, and a lob-worm. He will only feed in June, July, and August.

11. THE GRAYLING (*Thymallus vulgaris*), a fresh water fish of the Salmon family, is a rapid swimmer, and delights in clear swift streams, such as the Dove in Derbyshire, the rivers of the north, and the Test, and the two Avons of Wiltshire and Hampshire. Its figure is elegant; its body, which is longer and flatter than that of the Trout, seldom exceed eighteen inches in length; the head is small and pointed, but flattened at the top. The back and sides are of a silvery gray, varying, when the fish is just caught, to shades of blue, and green, and gold. It spawns in April or May, and is in prime condition during October and November.

The bait usually employed is the same as that employed for Trout, and the best hours for attempting their capture are between eight A.M. and twelve noon, and from four P.M. until sunset.

12. **THE RUDD** (*Cyprinus erythrophthalmus*) is generally found in sequestered pools, deep, still, and muddy. The tackle should be fine, the hook No. 8, a quill float, and for bait red worms and brandlings. For ground-bait use clay-balls with which worms are mixed, and if the water is clear darken it with mud and mire.

13. **THE BREAM** (*Abramis brama*), a fish of the Carp family, found in lakes and the depths of still rivers, often grows to a considerable size, but never affords good eating. Its length varies from two feet to two feet and a half; its colour is olive, tinged with a flesh colour on the under parts; the scales are large, the dorsal fin rather small.

The season for Bream-fishing is from May to the end of September,—from sunrise to eight A.M., and from five P.M. to dusk. For bait, make use of paste (brown bread and honey), wasp-grubs, brandlings, gantes, and flag-worms, and (in June and July) the grasshopper. They bite best after a gentle rain. Use a gut line, light rod, quill float, and No. 10 hook.

14. **THE BARBEL** (*Barbus vulgaris*) usually frequents the deep and silent parts of rivers, swimming with great strength and rapidity, and feeding upon aquatic plants, worms, insects, and smaller fish. From his boldness he affords good sport to the angler, but his flesh is coarse and unsavoury. His name is said to be derived from the barbs or wattles attached about his mouth. His weight varies from ten to eighteen pounds, and his length from twelve inches to three feet. The general colour of the upper part of the head and body is brown, shaded with green; the

scales are small and of a pale gold hue, edged on the back and sides with white. He digs in the banks with his snout for his food, burrowing like a pig, and is altogether a very sturdy, greedy, and obstinate fellow.

Before you begin fishing, bait your ground well with greaves, small balls of clay and bran, and a paste compounded of cheese, sheep's suet, and honey; and for bait use gurtles, red-worms, and greaves. Take care that your rod is a stout one, as the Barbel is a bold plunger, and will try your line, and use a No. 7 or No. 8 hook.

15. THE EEL (*Anguilla*) may be considered almost as a link between the fish and serpent tribes, resembling the latter in outward conformation, and the former in their internal arrangement. Its head is small and pointed; its lower jaw peculiarly elongated; its eyes are small, round, and covered by a transparent skin, united with the common integument of the body. The mouth is small, and both jaws and palate are furnished with several rows of small sharp teeth. Its general colour is an olive-black on the back, and silvery on the sides and beneath; its size from two to three feet, and its weight four to twelve pounds. In its choice of food it is anything but discriminate, feeding upon all kinds of small fish and decayed animal matter, but its flesh is considered excellent and highly nutritious. No fish is so tenacious of life, and it preserves a muscular action for several hours after death. It is hardy and prolific, and inhabits almost all the lakes, ponds, and rivers of England, breeding in the mud near a level-drain, or in holes in the banks, and scarcely distinguishable from it. Mr. Yarrell



is of opinion that "Eels occasionally quit the water, and when grass meadows are wet from dew, or other causes, travel during the night over the moist surface in search of frogs or other suitable food, or to change their situation. Some ponds continually produce Eels, though the owners of these ponds are most desirous of keeping the water free from Eels, from a knowledge of their destructive habits towards the spawn and fry of other fishes."

There are several modes of fishing for Eels :—1. By rod and line ; 2. By bobbing ; 3. By spearing ; 4. By sniggling ; and, 5. By dead line.

In the 1st case, you should use a red-worm or snaggett as bait, on a No. 8 hook ; the bait should touch the bottom ; and when you feel a "bite," draw the float quite under water before you strike.

2nd. String bunches of red-worms on threads of worsted, winding them round a piece of lead. Cast them in the water ; sink them to the bottom ; and raise and lower them a few inches until the Eels bite.

3rd. Fix to your feet a pair of mud pattens, and with an Eel-spear in your hand, strike *under* the mud where the receding tide has left it exposed. "Large quantities," says Mr. Yarrell, "are frequently taken by Eel-spears in the soft soils and harbours and banks of the rivers, from which the tide recedes, and leaves the surface exposed for several hours every day."

4th. *Sniggling* : a lob-worm is put upon a stout darning-needle, and the line upon a winder. Secure the bait by means of a forked stick in the hiding-places of the Eels, and when they pull at the line, strike.

5th. Fasten, at intervals of six or eight inches, hooks, baited with small fish or lob-worm, to a line of whip-cord, and one end of the line to a stake in the bank of the pond or river. Fling the line in, and leave it there for an hour or so. When you draw it up again, you will probably find it richly freighted with Eels.

### HOW TO CATCH THE FISH.

1. **EQUIPMENT.**—The young angler, previous to commencing his practical studies of the “piscatorial art,” must provide himself with—a rod, or two, and three tops, one for bottom-fishing, and two for fly-fishing; with two winches, or reels, holding lines of different strengths; with a creel, or fishing-basket; a tin box for ground bait, a small landing net; some cobbler’s wax; a knife, scissors, and fisherman’s pocket book stored with artificial flies, gut, hooks, shot, floats, and bait-needles. He will also find an advantage in adding to his stock copies of Izaak Walton’s *Complete Angler*, Arthur Smith’s *Thames Angler*, the *Ephemera*, and Stoddart’s excellent *Manual*.

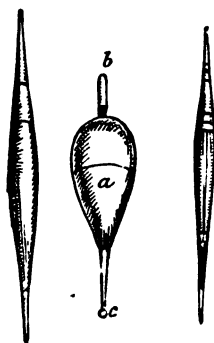
2. **The Rod.**—The most useful is a rod of bamboo (with three tops) about fourteen feet in length, perfectly straight, but tapering towards the top, and fitted with rings for a running line. A fly rod must be very light and elastic, and should spring well from the butt end to the top.

Keep your rod in a dry place, and in putting it together in warm weather do not wet the joints too much, or they will stick too closely when they dry. Every three years it ought to be well scraped and polished.

3. LINES.—The best are those commonly called “gut” or “hair,” and in their selection you must exercise as much care as in the choice of a rod. For clear waters, use a single hair line with a small porcupine float; for trolling, the plaited silk lines are the most useful. To make the float sink a little, the line must be weighted with shot, within three inches of the bottom loop; to which loop the loop of the hair or gut to which the hook is tied. About two inches from the hook place the small shot, to make the bait swim steadily.

4. FLOATS.—The principal kinds are—1. *Tip-capped floats*;

2. *Cork floats*; and 3. *Plugged floats*. The *tip-capped* are made of several pieces of quills, or of reed for the middle, and ivory or tortoise-shell for the top or bottom. They are good for tench, roach, and carp-fishing; and for waters which are clear and quiet. The *Cork floats* are made of a piece of cork (A), bored or burned in the middle to admit a quill (B), and then ground



or filed quite smooth, and painted. The bottom is plugged with wood and has a ring (c) for the line to pass through. These floats are preferable for use in rapid streams and deep waters, when much shot is required to sink the bait. *Plugged floats* are cheap and nasty, being made of indifferent quills, with a wooden plug at the bottom, the said plug having an inconvenient habit of dropping out.

5. Hooks may be had at the fishing-tackle depots of

Chubb's or Farlow's, of all sizes and in every variety. In choosing them, take heed that the barb is of a good length, and the gut or hair round and even. The Kirby are considered by many anglers the best, while others put their faith in the Kendal or Limerick. Each hook is known by its number, so that you can easily select the hook best adapted to a particular fish.

No. 1. For Barbel.

2. and 3. For Flounders, Pike.

4. For Pike.

5. For Flounders, Pike.

6. For Carp, Flounders.

7. For Barbel, Carp, Perch, Trout.

8. For Barbel, Carp, Chub, Eels, Trout, Rudd.

9. For Barbel, Carp, Chub, Gudgeon, Rudd.

10. For Bream, Dace, Grayling, Gudgeon, Roach, Rudd, Smelt, Rudd, Trout, Tench.

11. For Bleak, Dace, Grayling, Roach.

12. For Bleak, Dace, Roach.

13. For Roaches, Bleak, Minnow.

6. REELS or WINCHES are fixed in a groove on the rod, and fastened with brass ferules made for the purpose on the butt, so as to render them available for any rod. The best are the multiplying, but these require to be kept well oiled, and free from dirt or gravel.

7. BAITS.—These are to be employed according to the tastes and habits of the fish for which you angle, and according, also, to the nature of the waters where you go for sport. Leaving out, for the present, natural and artificial flies, we may call the young angler's attention to the following eighteen kinds:—1. Lob-Worm; 2. Brandling; 3. Marsh-

Worm; 4. Caterpillars; 5. Cabbage Worms; 6. Crab-Tree Worms; 7. Gentles; 8. The Tagtail; 9. Ash-Grub; 10. Cowdung Bait; 11. Cad-Worms; 12. Flag Worms; 13. Wasp-Grub; 14. Grasshopper; 15. Beetles; 16. Salmon Spawn; 17. Paste; 18. Ground Bait.

(1.) *Lob-Worms* are found in loamy soils, gardens, churchyards, and newly ploughed fallow fields. They have a red head, a broad tail, and a streak down the back. Available for salmon, trout, barbel, eels, chub, and perch.

(2.) *Brandlings*, or Gilt-tails, inhabit rotten earth, cowdung, old dunghills, hot-beds, tanners' bark, and are available for tench, perch, bream, and almost any other fish, when well scoured, which is done by putting them in a jar upon a bed of moss for a few hours.

(3.) You will find the *Marsh-Worm*, as its name indicates, in marshy places, or on the reedy banks of rivers. Available for perch, trout, grayling, gudgeon, and bream.

(4. and 5.) We need hardly direct our young readers where to look for *Caterpillars*. They infest nearly every tree, plant, or shrub. The *Cabbage Worm*, or *Cabbage Caterpillar*, is chiefly found, as its name indicates, on the leaves of a popular vegetable. For chub, tench, roach, &c.

(6.) *Crab-tree-Worms* may be gathered by shaking or beating the boughs of the crab-tree. Available for chub, trout, roach, dace or tench.

(7.) *Gentles* breed in putrid liver, and may be readily obtained from any butcher's. They are available for all kinds of fish, and to scour them should be kept for two or three days in a mixture of damp sand and bran.

(8.) The *Tagtail*, after a shower, appears in marly ground or meadows, and is an excellent bait for trout in muddy water.

(9.) *Ash-grubs* locate themselves in the bark of trees. Available for dace, roach, chub, or grayling.

(10.) *Cowdung Bait* (found under cowdung from May to October) is available for dace, roach, chub, and grayling.

(11.) The *Cad Worm* is found in ditches and brooks, and is a good bait for trout, grayling, chub, roach and dace.

(12.) *Flag Worms* are so called because they haunt the long thick flags of an old pond or marshy pool. Available for grayling, bream, roach, dace, tench, and carp.

(13.) *Wasp-Grubs* may be used instead of gentles, having first been exposed to a great heat for thirty or sixty minutes. They are to be found in wasps'-nests.

(14.) *Grasshoppers* are eagerly taken by almost any fish in the mid-water of clear running streams.

(15.) *Beetles* offer an irresistible temptation to chub.

(16.) *Salmon Spawn*, a good bait for trout, chub, and other fish, but not in general use, being difficult to get and troublesome to prepare.

(17.) *Paste*.—For roach, dace, chub, and barbel—mix some white bread with greaves, kneading it stiffly. White-bread Paste is compounded of white bread and enough honey to give it consistency. Cheese paste (for chub) of rotten cheese and bread, worked up in the hand. Bruised wheat, worked with milk, makes an effective ground bait.

(18.) *Ground Bait* should be flung into the waters you intend to fish, over night. The best is composed of clay, mixed with bran and a few gentles or greaves, moulded into

balls about the size of an egg. White bread, soaked in water, and mixed with bran and pollard, is an admirable ground bait for carp, chub, roach, or dace. Gentles mixed with clay and bread may be used for carp, tench, dace, roach, &c., in ponds or lakelets. Grains, if fresh, will always attract carp, eels, and tench.

8. **BAITING THE HOOK.**—*With Worms.*—Enter the point of the hook close to the top of the worm's head, and bring it cautiously down to within a quarter of an inch of its tail; to which point you must gently move up the worm with your left thumb and finger, while you work the hook downwards with your right. Only the small "tail end" of the worm, just sufficient to entice the fish, must hang below the hook, or the fish will get a mouthful, and the angler lose a catch.

*With Gentles.*—Enter the point of the hook into the gentle near either end, and bring it out at the other end; then draw the point back again within the gentle so as to hide it.

*With Greaves.*—Select half a dozen pieces of the whitest part, each about the size of a pea, and put them on the hook separately, one after the other.

9. **THE PLUMMET.**—There are two kinds, the common and the folding; the latter, made of a slip of lead, folded up, should always be patronized by the juvenile "Piscator," and he should invariably plumb the depth of the water in which he is about to fish.

10. **THE DISGORGER** is a small iron weapon with a forked top, about six inches long, used to get the hook from a fish when swallowed. **DRAW HOOKS, LANDING NETS, LIVE BAIT**

KETTLES, &c., are portions of an angler's equipment which explain themselves.

11. THE FISHERMAN'S CALENDAR. Each month of the year affords sport to the persevering angler, as the following table will show :—

*January.*—Jack, roach, and chub (in clear water, about noon).

*February.*—Chub, carp, perch, roach, &c. (at mid-day, and in sheltered places).

*March.*—Carp, dace, perch, roach, gudgeon, salmon.

*April.*—Jack, trout, roach, chub, dace, perch, salmon.

*May.*—Bream, barbel, flounder, and almost any kind of fish.

*June.*—The spawn-month for most fish. Trout.

*July.*—All fish bite this month, but not very readily.

*August, September, and October.*—Pike, grayling, rudd, bream, barbel, eels, &c.

*November, December.*—Roach, jack, dace, and chub, may occasionally be caught about the middle of the day.

12. FISHING STATIONS.—Punts, with experienced men to guide them, may be obtained at the following places on the river Thames :—Chertsey, Datchet, Eton, Goring, Hampton, Henley, Isleworth, Kingston, Maidenhead, Marlow, Pangbourne, Reading, Richmond, Sheatley, Shepperton, Staines, Sunbury, Teddington, Thames-Ditton, and Twickenham. There are fishing preserves (for annual subscribers) on the Lea, at Waltham, Walthamstow Common, and Lea Bridge ; and, on payments of small sums, the angler may obtain sport at various points on the Mole, Ouse, Stour, and Wandle.

13. HINTS TO ANGLERS :—

(1.) Keep your temper, and do not be impatient at any *contretemps* which may interfere with your sport.

(2.) Do not let your shadow fall on the water.



- (3.) If you hook a good fish, keep your rod bent, or he will break your line, or get off the hook.
- (4.) Strike a fish with your wrist, not your arm.
- (5.) Never attempt to land a large fish without a landing-net.
- (6.) Fish in the morning early, or after 5 P.M.
- (7.) Do not start on a day's expedition without duly considering the wind and weather.
- (8.) Fish as near to the bank as you can.
- (9.) Plumb the depth, before you begin bottom-fishing.
- (10.) Be liberal with your ground bait.
- (11.) *Try, try, and try again!*

#### FLY-FISHING.

For fly-fishing you must use a slenderer and more elastic rod than in bottom-fishing; the lines should be fine and round, and the hooks well made. Fishing with *natural flies* is called *dipping*, and requires a considerable amount of skill and practice on the part of the angler. The natural baits are ant-flies, the ash and the oak-fly, which are excellent for trout. For dace, roach, bream, chub, use hornets, wasps, and bees, which should be dried in an oven, but not too much, or they will not keep. The gray and the green drake-flies resemble each other in shape, having slender bodies, with wings like a butterfly, and hovering about the rushes in the rivers. For roach, dace, chub, and trout, use the fern-fly, hawthorn-fly, and bonnet-fly. Grasshoppers and humble bees are excellent bait for chub.

**ARTIFICIAL FLIES.**—We shall not occupy our pages with any directions how these may be made by the amateur, because they can be obtained quite as cheaply and far better put together at the chief fishing-tackle depots. The flies

most commonly used are,—the green drake, or May-fly ; black gnat ; gray drake ; whirling dun ; cock tail ; hare's ear ; cowdung-fly ; bee-fly ; kingdom-fly ; stone-fly ; willow-fly ; red palmer ; peacock palmer ; white gnat ; blue dun ; red ant ; gold spinner ; great white moth ; governor ; March-brown ; black silver palmer ; yellow palmer ; black palmer ; marlow buzz ; and grouse hackle.

These flies should be employed in the different months, as understated :—

*February.*—Blue dun, red cowdung-fly.

*March.*—March-brown.

*April.*—Stone-fly, spider-fly, black gnat, green tail.

*May.*—Gray drake, green drake, hazel-fly, oak-fly, yellow sally, little iron blue.

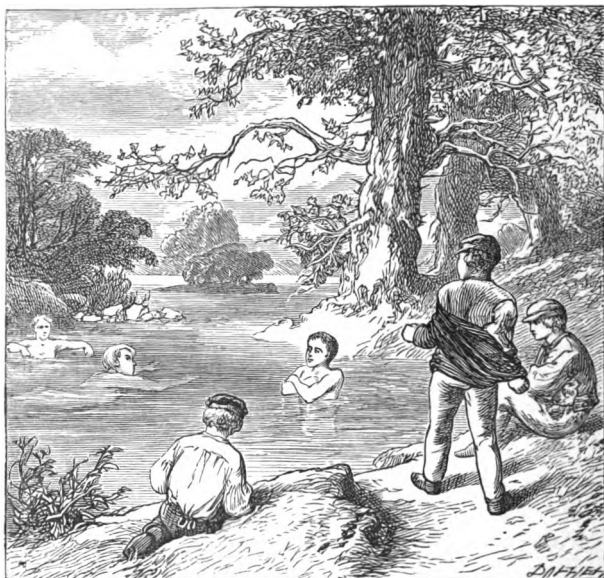
*June.*—Cock tail, hare's ear, marlow buzz, bee-fly, kingdom-fly, fern-fly, governor, blue dun, whirling dun, white gnat, blue gnat.

*July.*—Red spinner, gold spinner, red ant, coachman, yellow dun.

*August.*—Whirling blue, and as in July.

*September.*—Willow-fly, whirling blue, silver twisted blue.

We shall add no further directions upon fly-fishing, because the mode of handling the rod, and of throwing the fly, can only be learned by careful observation of the motions of an expert angler. We will only say, in conclusion, that the fish should be knocked on the head, and killed, immediately after they have been caught. Protracting their agonies, by leaving them to gasp upon the bank or in your creel, will render you justly liable to the reproach of cruelty which is sometimes levelled at the professors of "the gentle art."



## 2 — BATHING.

"Suspended thus  
Upon the bosom of a cooler world."

HURDIS.

On a summer's day,—a sweltering, ardent, calorific summer's day,—who shall describe the delight of a plunge, and a float, and a leap in the "coolsome waters;" flinging up showers of glittering spray, and bathing every limb in the fresh and "lucent lymph?" Not only is it a pastime of supreme enjoyment, but one of the highest benefits to the nerves, body, and mind; strengthening the relaxed muscles,

and refreshing the enervated frame. The constant use of bathing undoubtedly tends to ward off disease from the body, and to render it more keenly sensible of the pleasant influences of healthful Nature. But like other pursuits it requires to be confined within certain limits, and for this reason we shall offer our bathing-readers a few words of advice.

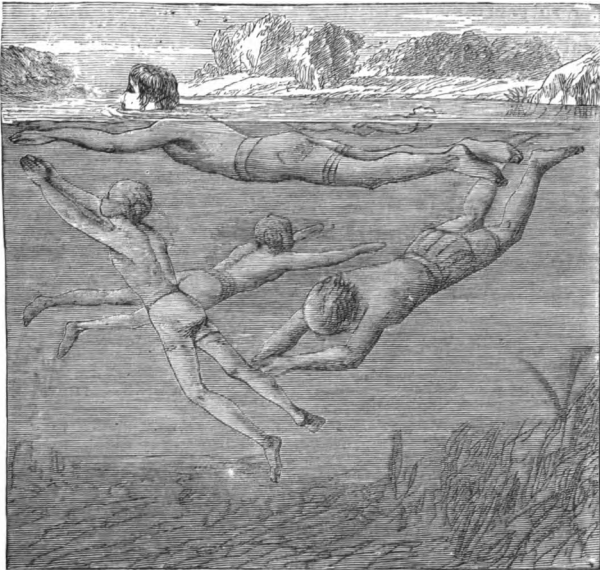
The proper time for bathing is either in the early morning before breakfast, or late in the evening; and the proper way to bathe is to shun bathing machines as you would a shark—to select some retired spot on a river-bank or by the sea-shore, to walk there swiftly, strip, and dash into the water at full speed. When you land, run a hundred yards or so along the beach, rub briskly with a rough towel, and walk sharply homeward. Before leaving home, however, we ought to remind you that you must not bathe *fasting*; but take, as a preliminary, a glass of milk and a biscuit.

In bathing from a boat, the easiest method, says a writer in *London Society*, is: "Just before leaping into the sea, to thrust the handle of an oar under the seat, leaving the blade to project over the stern. This acts as a handle, and by passing the left leg over it the body is raised out of the water and the entrance into the boat is simple enough. But the legitimate method requires no assistance. The bather swims to the stern, and grasping the taffrail with both hands he beats with his feet on the surface of the water, so as to keep himself stretched horizontally from the boat. Waiting for the moment when the boat sinks between two waves, he gives a plunge with both feet, presses his hands

forcibly downwards, and springs forward so that his chest rests on the taffrail. At the next wave, he makes another effort, and rolls quietly into the boat."

Beware of remaining in the water for too long a period,—ten or fifteen minutes should be observed as the extreme limit. Be careful, also, before bathing in unknown waters, or at the sea-side, to ascertain the direction of the currents, and the set and times of the tides. Never venture out of your depth, lest a larger wave than usual, or a strong eddy, should drag you beyond the reach of help, and imperil your life. And, finally, should you be seized with *cramp*, do not lose your presence of mind, but, turning on your back, a position which will effectually save you from sinking, rub the afflicted part thoroughly with one hand, while with the other you paddle towards the shore. "Cramp is truly a fearful enemy, and has drowned many a victim in water that would scarcely have covered his knees while standing upright."





### 3.—SWIMMING.

“Cheered by the milder beam, the sprightly youth  
Speeds to the well-known pool, whose crystal depth  
A sandy bottom shows. Awhile he stands,  
Gazing th’ inverted landscape, half afraid  
To meditate the blue profound below;  
Then plunges headlong down the circling flood.

This is the purest exercise of health,  
The kind refresher of the summer heats;  
Nor when cold winter keeps the bright’ning flood,  
Would I, weak-shivering, linger on the brink.”

THOMSON.

To a maritime people it might be supposed that the art of swimming would specially commend itself, and yet it is certain that in England it is neither so popularly considered

nor so generally practised as might be expected from its healthful influences and its value as a means of saving life. Very few Englishmen can exclaim with Byron, the poet of swimmers :—

“ Yes, I have loved thee, Ocean! And my joy  
Of youthful sports was on thy breast to be  
Borne, like thy bubbles, onward: from a boy  
I wantoned with thy breakers,—they to me  
Were a delight; and if the freshening sea  
Made them a terror—’twas a pleasing fear;  
For I was as it were a child of thee,  
And trusted to thy billows far and near,  
And laid my hand upon thy mane,—as I do here.”

And yet we are a nation of yachtsmen and fishermen, of boatmen and adventurers upon the great deep. It is our boast to claim the supremacy of the sea, and not a port in any clime but receives our English keels. Our indifference to the “noble art of swimming” is, therefore, all the more remarkable, and can only be attributed, we think, to the neglect in which it is held by the instructors of our youth. In scarcely an academy, and in but few of our public schools, is “swimming” made a branch, as it should be, of the usual curriculum of study.

Let every English lad, then, find, or make, all possible opportunities of practising this admirable art. Its exercise will invigorate his frame and refresh his energies, and by attaining a moderate degree of skill in it, he may be enabled in some serious emergency to save his own life, or the lives of others. The hints we now propose to offer will assist him in mastering its first principles.

‘The only obstacle to improvement, says Franklin,—him-

self a bold and practised swimmer,—is fear ; and it is only by overcoming this timidity that you can expect to obtain excellence. It is very common for novices to make use of corks or bladders to assist in keeping the body above water ; some have utterly condemned the use of them. However, they may be of service for supporting the body, while one is learning what is called the stroke, or that manner of drawing in and striking out the hands and feet, which is necessary to produce progressive motion. But you will be no swimmer till you can place confidence in the power of the water to sustain you, and that confidence may easily be acquired by attention to the following directions :—Select a place where the water gradually deepens, walk coolly into it till it is up to your breast ; then turn round your face to the land, and fling an egg into the water between you and the shore ; it will sink to the bottom, and be easily seen there if the water be clear. It must lie in the water so deep that you cannot reach to take it up but by diving for it. To encourage yourself, in order to do this, reflect that your progress will be from deep to shallow water, and that at any time you may, by bringing your legs under you, and standing on the bottom, raise your head far above the water. Then plunge under it with your eyes open, which must be kept open before going under, as you cannot open the eyelids for the weight of water above you ; throwing yourself toward the egg, and endeavouring, by the action of your hands and feet against the water, to get forward, till within reach of it. In this attempt you will find that the water buoys you up against your inclination ; that it is not



so easy to sink as you imagine, and that you cannot, but by active force, get down to the egg. Thus you feel the power of water to support you, and learn to confide in that power, while your endeavours to overcome it, and reach the egg, teach you the manner of acting on the water with your feet and hands, which action is afterwards used in swimming to support your head higher above the water, or to go forward through it.

The rationale of this experience may easily be explained : — Though the legs, arms, and head of a human body, being solid parts, are, specifically, somewhat heavier than fresh water, yet the trunk, particularly the upper part, from its hollowness, is so much lighter, that the whole of the body, taken altogether, will not sink beneath the surface, but some part will remain above, until the lungs become filled with water. This happens from a person inhaling water instead of air, when he, in his fright, attempts breathing, while the mouth and nostrils are under water.

The legs and arms are specifically lighter than salt water, and will be supported by it, so that a human body cannot sink in salt water, though the lungs were filled as above, but from the greater specific gravity of the head. Therefore, a person throwing himself on his back in salt water, and extending his arms, may easily lay so as to keep his mouth and nostrils free for breathing; and by a small motion of his hand, may prevent turning, if he should perceive any tendency to it.

In fresh water, if a man throw himself on his back, near the surface, he cannot long continue in that situation but

by proper action of his hands on the water ; if he use no such action, the legs and lower part of the body will gradually sink till he come into an upright position, in which he will continue suspended, the hollow of his breast keeping the head uppermost.

But if, in this erect position, the head be kept upright above the shoulders, as when we stand on the ground, the immersion will, by the weight of that part of the head that is out of the water, reach above the mouth and nostrils, perhaps a little above the eyes, so that a man cannot long remain suspended in water, with his head in that position.

The body continuing suspended as before, and upright, if the head be leaned quite back, so that the face look upward, all the back part of the head being under water, and its weight, consequently, in a great measure supported by it, the face will remain above water quite free for breathing, will rise an inch higher every inspiration, and sink as much every expiration, but never so low as that the water may come over the mouth.

If, therefore, a person unacquainted with swimming, and falling accidentally into the water, could have presence of mind sufficient to avoid struggling and plunging, and to let the body take its natural position, he might continue long safe from drowning, till, perhaps, help should come ; for, as to the clothes, their additional weight when immersed is very inconsiderable, the water supporting it ; though, when he comes out of the water, he will find them very heavy indeed.

Before we leave this part of our subject we may quote Dr.

Neil Arnot's observations on the causes of many cases of drowning :—

1. From the sufferers believing that their constant exertions are necessary to preserve the body from sinking, and their hence assuming the position of a swimmer, with the face downwards, in which the whole head must be kept out of the water, in order to enable them to breathe; whereas, when lying on the back, only the face need be above the water.

2. From the groundless fear that water entering by the ears may drown as if it entered by the mouth or nose, and their employing exertions to prevent this.

3. The keeping of the hands above water.

4. Neglecting to take the opportunity of the intervals of the waves passing over the head, to renew the air in the chest by an inspiration.

5. Not knowing the importance of keeping the chest as full of air as possible, which has nearly the same effect as would be produced by tying round the neck a bladder full of air.

The most fitting parts of the day for the swimmer are necessarily those which are also best adapted for the bather, —between the hours of 6 and 8 A.M., in the summer, or between 10 and 12 in the winter,—but *never after a full meal*. “During the great heats in summer,” says Dr. Franklin, “there is no danger in bathing, however warm we may be, in rivers which have been thoroughly warmed by the sun. But to throw one's self into cold spring water, when the body has been heated by exercise in the sun, is an imprudence which may prove fatal.” Care should be taken, especially by the young swimmer, to select bathing places free from weeds or muddy pits, and where, if possible, a short run may be indulged in after he has left the water. Finally, he must always be self-possessed, circumspect, and cool; never courting dangers, never anticipating them,

but wary and confident when unfortunately involved in them.

**HOW TO ENTER THE WATER.**—Having fixed on a convenient spot, enter quickly but steadily, and when up to the arm-pits in water, turn your head to the shore, and dip. Repeat this procedure several times until you have acquired confidence in yourself. Now, holding your head and neck perfectly upright, inflate your chest; draw up your legs from the bottom, stretch them out, and at the same time fling forward your arms. The hands must be placed in a line with the breast, the fingers pressed together, and the palms slightly hollowed. The sweep should be begun as far forward as possible—the hands being always kept beneath the water—and continued down as far as, but not close to, the hips. In making the return motion, bring your arms towards your side, with the elbows upwards and the wrists downwards, so that the hands hang down while the arms resume the original attitude.

**THE MANAGEMENT OF THE LEGS.**—The motion of the legs must be alternate with that of the hands. They must be drawn up with the knees inwards, and the soles of the feet inclined outwards, and then flung backwards as far apart from each other as possible. The breath must be *inhaled* when the hands, by their descent to the hips, cause the head to rise above the water, and *exhaled* at the moment that the body is impelled forward by the movement of the legs.

**PLUNGING AND DIVING.**—Learned pundits and professors of the art inform us that there are two kinds of plunging,—that is, a mode of plunging adapted to deep, and a mode

adapted to shallow water. In the latter, you fling yourself as far forward as possible at a very oblique angle, and on touching the water, lift up your head, hollow your back, and stretch forward your hands. In the former, you strike the water at a greater angle, stretching out the arms, and bending the body till it describes a bow—not exactly Cupid's—the nose almost touching the toes.

The two simplest kinds of *diving* are—the jump with the *feet* foremost ; and the jump with the *head* foremost. The latter is the safer and easier, but no method of diving should be practised without the guidance and under the eye of an experienced swimmer.

**SWIMMING ON THE BACK.**—Turn upon your back in the water by the united movement of the leg and arm, and stretch out your body, your head being in a line with it, so that while the face and breast are above, the back and upper part of the head may rest beneath the water. The hands should be placed on the thighs straight down, and the legs moved as in ordinary swimming, only the knees must not rise above the surface when the legs are struck out.

**FLOATING.**—Lie upon your back, with your arms stretched out over your head—which must recline as much as possible—and maintaining a regular and rapid inflation of the lungs, your body will float upon the surface of the water with the utmost facility, for reasons which we have already explained, (p. 164.)

**TREADING.**—This simple perpendicular movement may either be performed by compressing the hands against the hips, while the feet describe their usual circle ; or in con-

tracting the legs one after the other, so that while one is drawn up the other describes the circular movement.

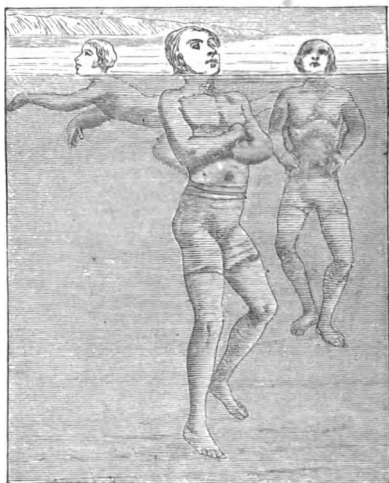
**ONE HAND SWIMMING.**—The swimmer moves on one side, his feet sunk deeply, and the hand which ought to work kept quiet.

**HAND OVER HAND SWIMMING.**—Lift the right hand out of the water from behind ; sweep it through the air as far as possible ; drop it edgeways into the water, and immediately turn it downwards, with the palm slightly hollowed, while the body is simultaneously thrown a little on one side, and the right leg stretched out backwards as far as possible. The hand descends towards the thigh, and then passes upwards through the water with a semi-circular movement.

As the learner gains confidence, there are numerous feats and gymnastic exercises which he will learn to accomplish, but though in many manuals of this kind, professed instructions are given for their proper execution, we hold that they are the most easily and expeditiously acquired by observing the motions and practice of a good and experienced swimmer. But a curious feat described by Franklin, may here be introduced to the notice of our young readers by way of conclusion to our remarks :—

“ When I was a boy, I amused myself one day with flying a paper kite ; and approaching the banks of a lake, which was near a mile broad, I tied the string to a stake, and the kite ascended to a very considerable height above the pond, while I was swimming. In a little time, being desirous of amusing myself with my kite, and enjoying at the same time the pleasure of swimming, I returned, and loosening from

the stake the string with the little stick which was fastened to it, went again into the water, where I found that lying on my back and holding the stick in my hand, I was drawn along the surface of the water in a very agreeable manner. Having then engaged another boy to carry my clothes round the pond, to a place which I pointed out to him on the other side, I began to cross the pond with my kite, which carried me quite over without the least fatigue, and with the greatest pleasure imaginable. I was only obliged occasionally to halt a little in my course, and resist its progress, when it appeared that, by following too quick, I lowered the kite too much ; by doing which occasionally I made it rise again."





## 4.—BOATING.

"A boat! a boat! is the toy for me,  
 To rollick about in on river and sea;  
 To be a child of the breeze and the gale,  
 And like a wild bird on the deep to sail!"

BARRY CORNWALL

We could say a good deal about boats and the pleasures of boating, were it not every English boy's ambition to become possessed of a mimic skiff at the earliest possible opportunity, and his highest pleasure to scramble into any old punt or wherry that possesses the invaluable merit of keeping above water. Hence, we conclude that no one of our readers will desiderate a laboured eulogium upon what he has already learned to enjoy. But to bend "the pliant oar," or handle the tiny sail, and sweep with boundless exultation across the springing waves—to dive deep



into shadowy coves—to range up narrow, reed-fringed creeks—to skim across glittering shallows—are pleasures of the purest character and highest order, which awaken the best energies of our minds and hearts, and stimulate the manliest qualities of our bodies. Practised with prudence, there is no more danger in the sport than in any other manly pastime; and, besides, when were English boys ever appalled by the word “danger?” It is a healthful exercise, a truly Saxon pastime, which shows how much of the old Norse spirit of our ancestors still burns in our veins. Therefore we cry, “A boat! a boat!” Unloose the fore and mainsail and forestaysail; set the mainsail; cast off; and get under weigh,—

“ With a heave ho, and a rumbelow,  
And before the wind we merrily go!”

First, we shall speak, as is due to their superior importance, of—

#### 1.—SAILING-VESSELS,

and here we shall not detain our readers by any speculations upon the origin of sailing—which a leaf blowing before the wind may readily have suggested to inventive man—but shall proceed to describe the peculiarities of the different craft now most commonly employed for pleasure purposes. We may premise, for the information of our readers, that a *Brig* is a two-masted, square-rigged vessel; a *Schooner*, a two-masted vessel, with fore and aft (or gaff) topsails; a *Brigantine* has the characteristics of both, but is generally of broader build, and sometimes worked with sweeps (or long broad oars); a *Dutch Galliot* is schooner-

rigged, but broad-built and flat-bottomed ; a *Smack*, a small fishing-cutter ; while a *Billy-Boy* is sometimes rigged like a sloop, sometimes like a schooner, flat-bottomed, and drawing but little water.

**YACHTS.**—There are various kinds of yachts, distinguished by their rig and tonnage, from the schooner of one hundred and twenty or one hundred and sixty tons to the sloop of eight or ten. The *schooner* has two masts, with fore and aft topsails ; has two or more headsails, called staysail, fore-staysail, and jib ; and her topsails are fore and aft, or the fore-topsail square.

The *Dandy-rigged Yacht* has one mast like that of a cutter, with mainsail, maintopsail, and foresail ; and a mizen-mast standing in the stern, which sets a sail called a mizen, outstretched on a spar projecting over the taffrail.

The *Hatterer* has only two sails, fore and main, each of a triangular shape, with a spar projecting from its peak to the deck, and a boom at the bottom like a cutter.

The *Sloop* has one mast, having her sails, which are square, set “fore and aft,” that is, in a line with the vessel’s length.

The *Wherry* is an open boat, with a small covered cabin aft, carrying one mast, which can be “stepped” or removed at pleasure. It carries a triangular mainsail, with a spar called a *sprit* reaching from its outer corner to the lower part of the mast. In the middle of this sprit a rope is fastened, which passes through a block on the mast, and so hoists the sail. Its foresail is projected over the stem on an iron bowsprit, which ships and unships at pleasure. This species of boat is common enough at our fashionable

watering-places, and has the recommendation of being safely and easily handled.

The usual rig of the English yacht, however, is that which goes by the denomination of—

### THE CUTTER.



a. Stem.  
b. Stern.  
c. Mast.  
d. Topmast.  
e. Truck.  
f. Vane and Spindle.  
g. Cross-trees.  
h. Trussle-trees.  
i. Topmast-shroud.  
j. Topmast-backstay.

k. Topmast-stay.  
l. Runner and Tackle.  
m. Bowsprit.  
n. Bobstay.  
o. Gaff.  
p. Boom.  
q. Traveller for Jib.  
r. Forestay.  
s. Mainsheet.  
t. Topping Lift.

u. Lift Blocks.  
v. Foresheet.  
w. Peak Halliards.  
x. Signal Halliards.  
y. Companion.  
z. Forecastle.  
1. Tiller.  
2. Rudder.  
3. Cable.  
4. Anchor.

*General Description.*—From the *keel* (A), or backbone of the boat, rises the *stem* (c), which is joined to it at the

*fore-post* (B), nearly at right angles, but with a slight inclination "forwards;" while the after or hinder part (E)



slopes "backwards" from the *stern-post* (D). The keel thus laid, the "ribs" (F) of the aquatic bird are next placed transversely on it, their width varying according to the dimensions of the projected vessel; and outside this curious skeleton the planks are secured by copper or iron nails, and rivetted. Into the seams oakum is inserted to prevent the ingress of intrusive water; this process is called "caulking." From side to side, or rib to rib, beams are fixed; and upon these are laid, running "fore and aft," the narrow timbers which form the deck. From the level of the deck the sides are raised by upright timbers called "stanchions" (G), surmounted by a rail or coping, called the "gunwale" (H).

The next procedure is to "step" the *mast*, and upon the skill with which this is effected will greatly depend the good sailing and seaworthy qualities of the boat. Its usual place may be said to be indicated by a point in the cutter about two-thirds of its whole length from the stern. But this rule is not invariably followed. Upon the *mast*, which should incline or "rake" a little aft, and which is supported by two or three *shrouds* on each side, is raised a movable *topmast*, kept steady by a *backstay* on each side of the foretopmast-stay. From the bow of the cutter projects the *bowsprit*, secured at its inner end between two strong posts

or "bitts" piercing the deck, and kept in its place by the *bowsprit-shrouds*, one on each side being fastened to the bow, and by the *bobstay*, which is secured to the stem. From the topmast to the end of the bowsprit runs a rope called the *topmast-stay*.

The mainsail is set out from the mast below by a spar called the *boom*, which is held to the mast by a swivel cable called the "goose-neck," and is "eased off" or "hailed in" at the other end by the *mainsheet*, that is, a rope running through a block on the cutter's side. On the topmast are placed the *lift-blocks*, and upon these runs a rope—the *topping-lift*—that, working on a pulley at the extremity of the boom, raises or lowers the latter as may be required.

The short spar at right angles with the mast, placed near its connection with the topmast, is called the *trussle-trees*, and the spar just beneath, the *cross-trees*. The extremity of the topmast is the *truck*.

The *gaff* is employed to extend the mainsail from above, and slides up and down the mast upon a crescent end, whose sides are called *horns*.

The *rudder* is a flat stout piece of timber (AA), with a pole rising up on the side which is fastened to the vessel. On the top of it is fixed the *tiller* (BB). In large vessels two chains or ropes, secured to the tiller, are passed round a wheel, and a greater command over the rudder is thus obtained.

The action of the steering apparatus is simple. Move the tiller to the starboard (that is, to the right), and the



rudder is necessarily forced in an opposite direction, to port (or the left), and the water rushing against it drives the stern of the vessel to starboard, and the bow to port, so that the motion of the vessel is always in an opposite direction to that of the tiller. Move the tiller to port, and a different result will, of course, take place.

## GLOSSARY OF NAUTICAL TERMS.

*Aback*, the situation of the sails when pressed by the wind against the mast.

*Abaft*, behind the mainmast, towards the stern.

*About*, on the other tack; as, going about—that is, tacking.

*Abreast*, alongside of.

*Adrift*, broken from moorings.

*Aft*, towards the stern.

*Ahead*, in the direction of the vessel's head.

*Amidships*, in the middle of the vessel.

*Apeak*, when the anchor lies nearly under the vessel's bows, the cable being hove a taut.

*Astern*, in the direction of her stern.

*Athwart*, across,—as “Lay your oar athwart the gunwales.”

*Avast*, a nautical exclamation signifying “hold” or “stop,” as “Avast there, my man!” Much more frequently employed in nautical dramas than in the parlance of ordinary sea life.

*Backstays*, the ropes which run from a vessel's topmast and topgallantmast to her sides.

*Ballast*, the lumber stowed in the hold of a boat or ship to bring her to a proper depth in the water.

*Beacon*, a signal indicating a shoal, or some other danger, or the proper entrance into a channel.

*Bearings*, the widest part of the vessel below the upper deck.

*Bearings*, the situation of an object with respect to the points of a compass. Thus Dibdin sings,—

“We, anxious, on the starboard tack were steering,  
While east by north, eight leagues, Cape Vincent bore.”

*Belay*, to; to make a rope fast.

*Bend*, to; to secure a sail to a yard, or a cable to an anchor.

*Berth*, vessel's place in a roadstead or harbour; a man's sleeping place on board ship.

*Binnacle*, the place where the compass is kept.

*Boom*, the spar on which a sail is extended from the mast.

*Bulk-heads*, the partitions between different cabins.

*Bulwarks*, the woodworks of a vessel above deck.

*Bunting*, the woollen stuff of which ships' colours are made, used poetically for the colours themselves; as,—

“There is no luck for slavers where British bunting's spread.”

*Buoy*, a floating cask to mark the proper channel.

*Cabin*, an officer's quarters on board ship.

*Caboose*, the cooking-place.

*Capstan*, the machine round which the cable passes in order to hoist the anchor. It is moved round by means of bars of wood, called handspikes or capstan bars.

“Roused from repose, aloft the sailors swarm,  
And with their levers soon the windlass arm.  
The order given, upspringing with a bound,  
They lodge their bars, and wheel their engine round:  
At every turn the clanging pauls resound.  
Uptorn reluctant from its oozy cave,  
The pond'rous anchor rises o'er the wave.”

FALCONER.

*Catheads*, large blocks of wood over a vessel's bows, with sheaves in them, by which the anchor is weighed or dropped.

*Cleat*, the piece of timber on which a rope is belayed.

*Combings*, raised woodwork round the hatches, to prevent the water from running below.

*Companion*, a ladder leading down into the state cabins.

*Con*, to; to guide by the compass, or the beacons laid down on the chart.

*Davits*, beams of timber, or rods of iron, with sheaves or blocks at their ends, which project over a vessel's side or stern, to hoist boats up to.

*Draught*, the depth of water which a vessel requires to float her. Thus we say, "she draws fifteen feet."

*Fathom*, six feet.

*Feather*, to; lifting the blade of the oar horizontally as it leaves the water.

*Fenders*, pieces of wood or rope hanging over a boat's sides to keep them from injury.

*Flat*, a sheet is hauled "flat" when hauled down close.

*Fore and aft*, in a line with the vessel's length.

*Forecastle*, the part of the vessel before the foremast.

*Foul anchor*, when the cable has a turn round the anchor.

*Furl*, to; to roll up the sails close to the yards.

*Gaff*, the spar to which a fore and aft sail is bent.

*Gage*, the depth of bilge water in a vessel's hold.

*Gangway*, the opening in a vessel's side which admits of egress or ingress.

*Gaskets*, the pieces of rope with which the sail, when furled, is secured to the yard.

*Give way*, to; to work with a will.

*Grapnel*, a small anchor, with several claws, used to anchor boats.

*Gunwale*, (pron. Gunnel), the upper rail of a vessel's side.

*Halliards*, the ropes used for hoisting or lowering the yards or sails.

*Hatchway*, an opening in the deck.

*Haul*, to; to pull, or draw; as "she hauled close to the wind," "he hauled in the rope."

*Hawser*, a stout rope.

*Helm*, the steering apparatus; often used for the tiller or wheel itself.

*Hold water*, to; by keeping the oars motionless in the water to arrest the progress of a boat.

*Jib*, a triangular head sail, usually secured to the bowsprit.

*Jib-boom*, a spar rigged out beyond the bowsprit.

*Jibe*, to; to shift over the boom of a "fore and aft" sail.

*Jurymast*, a substitute fitted up in the place of a mast that has been lost or injured.

*Larboard*, the left side.

*Leeward*, the opposite to windward.



*Lee-side*, the side *away* from the wind.

*Lee-board*, a sort of out-rigger secured to the lee-side of flat-bottomed boats to prevent them from drifting to leeward.

*Log*, a line with a triangular piece of board called a "log-ship," cast over the stern to ascertain the rate at which a vessel is sailing. A "log" is also the daily record of a ship's movements.

*Luff*, to; to bring a boat nearer to the wind. The helm is "put up" when you luff; and "put down" or "put a lee" when you let your boat fall off from the wind.

*Lurch*, the sudden roll of a vessel to one side.

*Mainmast*, the middle and largest mast. *Main-chains*, the space between the main and fore masts.

*Marling spike*, an iron pole sharpened at one end, used to separate the strands of a rope.

*Martingale*, or *Dolphin-striker*, a short perpendicular spar under the bowsprit's end.

*Miss stays*, to fail going about. A ship is said to be "in stays" when she does not answer her helm.

*Oakum*, pieces of yarn picked to pieces, used for caulking.

*Overhaul*, to; when a rope is passed through two blocks in order to make a tackle, the rope which is hauled on is called "the fall." If one of the blocks gets loose, the act of hauling on the rope between the blocks in order to separate them is called over-hauling.

*Painter*, a rope attached to the bow of a boat. Apropos to this strange name for a rope a "strange story" is told. It is said that while a person was engaged painting the outside of a ship lying in harbour for the purpose of repairs, the cabin boy was ordered by his captain, who had observed a small boat fastened by a rope to his ship's bow, to "let go the painter." A few minutes afterwards, the captain noticed that the boat still remained in its original position, and calling the cabin boy, angrily inquired why he had not executed his order? "So I did, sir," replied the lad. "What! you let go the painter?" "Yes, sir, paint, pots and all!" He had misunderstood his master, and unfastened the ropes by which the painter's platform was suspended to the vessel's side!

*Pendant*, a long narrow flag at the mast-head.

*Port*, the left side.

*Quarter*, that part of the vessel between the stern and the main chains.

*Rattlines*, (pron. rattlins,) the ropes fastened across the shrouds like ladder-steps.

*Reef*, to; to take in a sail so that less of its surface shall be exposed to the wind.

*Scud*, to; to drive before the wind with bare poles, or with only enough sail to make the ship answer her helm.

*Sound*, to; to ascertain the depth of water by throwing the lead.

*Spanker*, or *Driver*, the after sail of a ship or bark—a “fore and aft” sail set with a boom and gaff.

*Splice*, to; to weave two ropes together by entwining their strands.

*Spring*, to; that is, to split a mast.

*Starboard*, the right side of a vessel.

*Stays*, stout ropes which lead forward from the mast heads.

*Stay-sails*, three cornered sails hoisted up on the stays.

*Steerage*, the part of the between decks just before the after cabin.

*Stretcher*, a piece of wood placed across the bottom of a boat for a rower to steady his feet against.

*Studding-sails* (pron. stun-sails), long narrow sails which are only used in fine weather and fair winds, on the outside of the large square sails.

“The swelling stun-sails now their wings extend,  
Then stay-sails sidelong to the breeze ascend.”

FALCONER.

*Tack*, to; to go about.

*Taut*, tight.

*Throat*, the inner edge of the gaff which embraces the mast.

*Unbend*, to; to unfasten.

*Unmoor*, to; to heave up one anchor, or remove a ship from her moorings.

*Vane*, a piece of bunting at the masthead to indicate the direction of the wind.

*Waist*, that part of the upper deck between the quarter deck and fore-castle.

*Wear*, to; to go off from the wind, or, as it were, to come round on the other side of the wind without backing.

*Wake*, the path made by a vessel's motion.

*Yards*, the spars by which the sails are extended.

#### GENERAL REMARKS.

No one can learn to sail a boat from printed instructions, and the particulars we have already placed before our readers have been simply drawn up with a view of giving them some insight into the mysteries of nautical parlance, that on their first endeavouring to make acquaintance with boats and boatmen they may not altogether appear like "lubbers." Let them not attempt to manage the smallest skiff by themselves until they have undergone a regular apprenticeship, but when they have once acquired a sufficient practical knowledge let them be bold, resolute, and self-reliant. To apprehend dangers is to make them.

We conclude with a few remarks on the

#### MARINER'S COMPASS.

The compass (which was introduced into Europe about 1260) consists of a magnetic needle suspended on a pivot so



as to move easily, and traverse a card marked with the thirty-two points of direction into which the horizon is divided, and which are popularly called the points of the compass. The needle always points

North (with a slight deviation), and hence it is easy to ascertain in what direction

you are going. To repeat the points in their proper order is called "boxing the compass." On board ship it is always enclosed in a box with a glass top, and placed at the binnacle in such a position that it may easily be seen by the helmsman.

## 2.—ROWING-BOATS.

There are various kinds of rowing-boats, some of which are also provided with sails to assist their progress: the most common are,—

The *Long Boat*, the largest boat belonging to a ship, and generally provided with a couple of sails. The *Gig*, a light skiff, retained for the captain's special accommodation. The *Launch*, a species of long boat, but flatter bottomed, and capable of standing a tolerably heavy sea. It usually employs sixteen oars. The *Cutter* is narrower and lighter, and rowed by six to eight oars. *Yawls*, *Pinnaces*, and *Jolly Boats* are light boats fitted for rivers, or harbour-service, but differing in size and capacity. The *Lugger* carries sails of a peculiar rig, and is able to breast a heavy sea. Much of the commerce between Holland and England is carried on in Luggers.

The boats usually handled by juvenile oarsmen, are,—

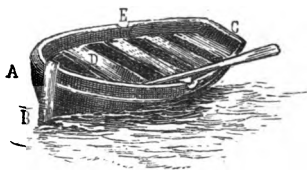
The *Wherry*, a light, swift, easy-going boat, so well known as to need no particular description. A "trim-built wherry" will be found on every piece of water in Great Britain capable of floating a boat.

The *Punt*, a flat-bottomed boat, oblong in shape, with flat stem and stern, chiefly employed by the angler.

The *Skiff*, a small, light boat with a sharp prow, generally carrying only two oars.

The *Funny*, a river boat, with bow and stern alike,—only fitted for use in gently-flowing streams.

The *Dingy*, a small, *squab* boat, usually attached to Yachts.



a The bow.      b The stem.      c The stern.      d The thwarts, or seats.  
e The rowlocks (from rullocks).

From the foregoing Illustration the young oarsman will easily learn the names of the component parts of a rowing-boat, but he must also remember that the planks which form the sides are called *streaks*, and that the top plank upon which the rowlocks rest is named the *wale-streak*. The board placed across the bottom to steady the oarsman's feet is a *stretcher*; and a part of the bottom boards, usually called the *stern-sheet*, is made movable, that any water leaking into the boat may be bailed out. If a boat has but one rowlock on each side, it is called a sculling-boat, and a pair of light, short oars, named *sculls*, is used for its impulsion. If the two rowlocks are not *directly opposite* each other, it is called a pair-oared boat, and requires two oarsmen. With two in the centre opposite each other, and two at other points *not* opposite, it becomes a *randan*, and may be rowed by three persons.

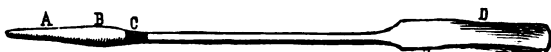
The oarsman seated nearest the bow (No. 1) is called the *bow-oar*; the next, No. 2; the next, No. 3; and so on,—the oarsman next to the stern being called the *stroke-oar*. If the boat is fitted with a rudder, he who steers is styled the *coxswain*, and a responsible post is his.

The different parts of the rowlock are,—



*a*, the rowlock; *b*, the thowl-pin; *c*, the stopper; *d*, the wale-streak.

A *scull* differs from an *oar* in one important respect,—the handle is *much smaller*; the handle of the oar being large enough for two hands to grasp.



*a*, the handle; *b*, the loom; *c*, the button, a piece of leather to prevent the oar from slipping through the rowlock; *d*, the blade.

*How to hold the Oar.*—On this head our directions will be brief, for a reason we have already adduced—that no printed instructions can possibly avail a learner as well and as speedily as the oral lessons and visible example of a proficient.

We will suppose, however, that he has placed himself firmly and squarely on his seat, his knees moderately apart, his feet steadied against the stretcher, with the toes slightly turned out. Raising his oar by the handle he tilts it into the rowlock, placing his outside hand near the extremity of the

handle, and the other at an easy distance, so as to obtain a firm grasp without necessitating any stiff or rigid movement of the arms. Now he thrusts forward his arms until they are straight at the elbows, and bends the back forward *from the hips*, until, having attained his full stretch, he raises his hands, and drops the oar-blade quietly and without fuss into the water, so as just to cover it; whereupon he quickly, *but not hurriedly*, throws himself back into such a position that he leans slightly over the seat towards the bow of the boat. Next, he brings back his hands to his hips, depressing the wrist of the *inside* hand, and bringing the knuckles home to his chest. By this movement the oar turns in the rowlock, and the blade comes up out of the water horizontally—in other words, *he feathers it*. Lastly, he restores the oar to its original position in the rowlock by raising the wrist, throwing forward his arms until straight at the elbow, bending his back, and so on, *ad libitum*.

To “back water” requires the reverse of the foregoing movements. Reverse the oar in the rowlock, and push it *back against* the water, afterwards pulling it towards the rower’s own body.

To “hold water” is to keep the oars back against the water without moving them.

To “turn a boat” is effected by *pulling* the oars on one side, and *backing* them on the other. The boat will turn to the side on which the rower backs water.

The secret of successful rowing, my boys, is constant and steady practice, under the eye, if possible, of some experienced oarsman. Do not row hurriedly; never *jerk* your

body backwards and forwards; sit firmly in your seat; and, above all, *learn to keep time*. Drop the oar into the water without splashing. Many a young rower uses it as if it were a whip with which, like another Xerxes, he thought to flog the waves. Feather it neatly, for feathering is not only graceful but economizes strength. Do not row as if your muscles were of iron, and your body rigid as marble, but with the grace and ease which spring from a quiet confidence in your own powers. In rowing with others, keep your eyes fixed upon the rower before you, and study evenness of stroke as well as regularity of time. And, finally, remember that no *bad tempered* oarsman will ever attain to anything like proficiency in this delightful and thoroughly English science. An English science, for it is patronized by Englishmen of all degrees; and Eton and the great Universities devote themselves to its cultivation. It is universally popular, and for this reason the annual match between Oxford and Cambridge is a matter of public interest. Both at Oxford and Cambridge each college or hall has its own champion boat, which works itself up to an honourable distinction by *bumping* successively, if it can, every other boat, until it reaches the "head of the river." This "bumping" is a very exciting spectacle, and enthusiasts hasten from all quarters to witness the grand aquatic competition. It is described by Mr. Hughes, in his "Tom Brown at Oxford," with a spirit and accuracy which have never been surpassed:—

"Then the eventful day arose that Tom, and many another man, felt was to make or mar St. Ambrose. It was a glorious early



summer day, without a cloud, scarcely a breath of air stirring. 'We shall have a fair start, at any rate,' was the general feeling.

"There is a much greater crowd than usual opposite the two first boats. By this time most of the other boats have found their places, for there is not much chance of anything very exciting down below; so, besides the men of Oriel and St. Ambrose, many of other colleges, whose boats have no chance of bumping or being bumped, flock to the point of attraction.

"Just as the first gun is heard, Gray sidles nervously to the front of the crowd, as if he were doing something very audacious, and draws Hardy's attention, exchanging sympathizing nods with him, but saying nothing, for he knows not what to say, and then disappearing again into the crowd.

"'Halloa, Drysdale, is that you?' says Blake, as they push off from the shore. 'I thought you were going to take it easy in a punt.'

"'So I thought,' said Drysdale; 'but I couldn't keep away, and here I am. I shall run up; and mind, if I see you within ten feet, and cock-sure to win, I'll give a new halloo. I'll be bound you shall hear it.'

"'May it come speedily,' said Blake, and then settled himself in his seat.

"'Eyes in the boat. Mind now, steady all. Watch the stroke, and don't quicken.'

"These are Miller's [the coxswain's] last words, every faculty of himself and the crew being devoted to getting a good start. This is no difficult matter, as the water is like glass, and the boat lies lightly on it, obeying the slightest dip of the oars of bow and stroke, who just feel the water twice or thrice in the last minute. Then, after a few moments of breathless hush on the bank, the last gun is fired, and they are off.

"The same scene of mad excitement ensues [as on similar occasions]. Almost the whole interest of the races is to-night concentrated on the two head boats and their fate. At every gate there is a jam, and the weaker vessels are shoved into the ditches, upset, and left unnoticed. The most active men shun the gates altogether, and take the big ditches in their stride, making for the long bridges, that they may get quietly over these and be safe for the best part of the race. They know that the critical point of the struggle will be near the finish.

"Both boats made a beautiful start; and again, as before in the first dash, the St. Ambrose pace tells, and they gain their boat's length before the first winds fail; then they settle down for

a long steady effort. Both crews are rowing comparatively steady, reserving themselves for the tug of war up above. Thus they pass the Gut,\* into the wider water beyond, up under the willows.

"Miller's face is decidedly hopeful. He shows no sign, indeed; but you can see that he is not the same man as he was in this place at the last race. He feels that to-day the boat is full of life, and that he can call on his crew with hopes of an answer. His well-trained eye also detects that, while both crews are at full stretch, his own, instead of losing, as it did on the last night, is now gaining inch by inch on Oriel. The gain is scarcely perceptible to him even; from the bank it is quite imperceptible. But there it is; he is surer and surer of it as one after another the willows are left behind.

"And now comes the pinch. The Oriel captain is beginning to be conscious of the fact that has been dawning upon Miller, but will not acknowledge it to himself; and as his coxswain turns the boat's head gently across the stream, and makes for the Berkshire side and the goal, now full in view, he smiles grimly as he quickens his stroke. He will shake off these light-heeled gentry yet, as he did before.

"Miller sees the move in a moment, and signals his captain, and the next stroke St. Ambrose has quickened also. And now there is no mistake about it: St. Ambrose is creeping up slowly but surely. The boat's length lessens to forty feet, thirty feet—surely and steadily lessens. But the race is not lost yet. Thirty feet is a short space enough to look at on the water, but a good bit to pick up foot by foot in the last two hundred yards of a desperate struggle. They are over, under the Berkshire side now; and there stands up the winning-post, close ahead, all but won. The distance lessens, and lessens still; but the Oriel crew stick steadily and gallantly to their work, and will fight every inch of distance to the last. The Oriel men on the bank, who are rushing along, sometimes in the water, sometimes out, hoarse, furious, madly alternating between hope and despair, have no reason to be ashamed of a man in the crew. Off the mouth of the Cherwell there is still twenty feet between them. Another minute and it will be over one way or another. Every man in both crews is now doing his best and no mistake. Tell me which boat holds the most men who can do better than their best at a pinch, who will risk a broken blood-vessel, and I will tell you how it will end. Both coxswains have called on their men for the last effort; Miller is whirling the tassel of his right hand tiller-rope round his head,

\* A part of the Ouse so called.

like a wiry little lunatic ; from the towing-path, from Christ Church meadow, from the row of punts, from the clustered tops of the barges, comes a roar of encouragement and applause ; and the band, unable to resist the impulse, breaks with a crash into the "Jolly Young Waterman," playing two bars to the second. A bump in the Gut is nothing—a few partizans on the towing-path to cheer you, already out of breath ; but up here at the very finish, with all Oxford looking on, when the prize is the headship of the river—once in a generation only do men get such a chance.

"The St. Ambrose stroke is glorious. In another six strokes the gap is lessened, and St. Ambrose has crept up to ten feet, and now to five, from the stem of Oriel. Another fifty yards and Oriel is safe. But the look on the captain's face is so ominous that their coxswain glances over his shoulder. The bow of St. Ambrose is within two feet of their rudder. It is a moment for desperate expedients. He pulls his left tiller-rope suddenly, thereby carrying the stem of his own boat out of the line of the St. Ambrose, and calls on his crew once more. They respond gallantly yet, but the rudder is against them for a moment, and the boat drags. St. Ambrose overlaps. 'A bump! a bump!' shout the St. Ambrosians on the shore. 'Row on! row on!' screams Miller. He has not yet felt the electric shock, and knows he will miss his bump if the young ones slacken for a moment. A young coxswain would have gone on making shots at the stem of the Oriel boat, and so have lost her.

"A bump now, and no mistake. The bow of the St. Ambrose jams the oar of the Oriel stroke, and the two boats pass the winning-post with the weigh that was on them when the bump was made. So near a shave was it."





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